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v. 73
no. 291

VOL. LXXIII

JUNE, 1921

No. 291

The **INTERNATIONAL STUDIO**

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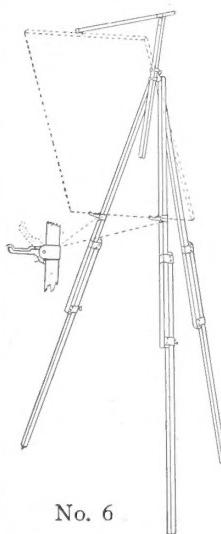
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ENGLISH SECTION BY GEOFFREY HOLME

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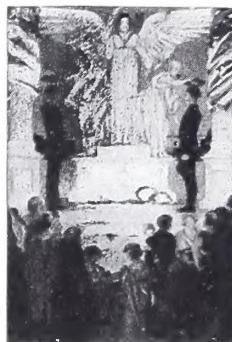
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INTRODUCTION TO THE REPIN EXHIBITION AT THE KINGORE GALLERIES
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Le beau, c'est la vie.

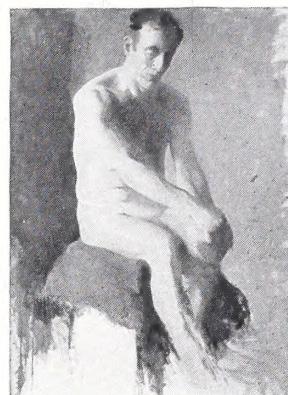
(Continued from May)

When, at nineteen, Repin stood within the temple of art on the Vasilyevski Ostrov, he realized that he must begin anew, that much he had so laboriously learned by himself must be put aside. Instead of entering the Academy directly, he spent a year in preliminary preparation, subsisting meanwhile in the most precarious fashion, for his financial resources were pitiable slender. In due course at the house of a mutual friend he met his idol, Kramskoy, whom he found to be a dark, meagre man with deep-set, devouring eyes, who always arrayed himself in a long black redingote. Kramskoy displayed immediate interest in the young provincial's work, and often asked him to his home where he would expound the gospel of reality with burning conviction. The following autumn Repin entered the Academy, naturally finding its scholastic routine cold and listless beside the vigorous, salutary creed of his former preceptor.

Although he remained six years at the Academy, Repin was never in sympathy with its ideals, nor did he palpably succumb to its traditions. Beyond everything he stoved to attain verity of vision and rendering. The grip of the actual was already strong upon him, the potency of things seen and sincerely recorded exercised its own imperative appeal. So conspicuous was the young Cossack's talent that in 1869 he was awarded the small gold medal, and the following term, for his *Raising of Jairus's Daughter*, he obtained the grand gold medal and a travelling scholarship. The summer after winning his academic laurels he went on a sketching trip down the Volga, an event which, more than anything, served to open his eyes to that sovereign beauty of nature and sorrowful lot of man which so long constituted his chief inspiration. And on his return, boldly and without compromise, Ilya Repin, at six-and-twenty, proceeded to paint from a series of first-hand studies, the initial masterpieces of the modern Russian realistic school.

Unless you chance to be familiar with the Russian art of the day, it is difficult to grasp the distance which separates the *Bargemen of the Volga* from that which went before. At one stroke the clear-eyed Cossack placed himself at the head of the new movement. He went direct to nature and character, not to the arid formalism of

(Continued on page 6)



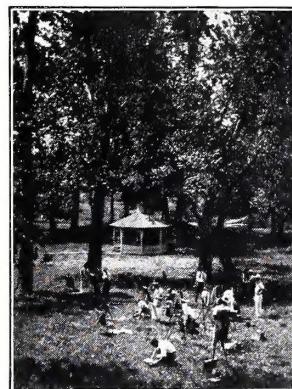
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(Continued from page 3)

academic tradition. The general effect of the canvas is compelling in its sheer veracity of observation and statement. The composition is effective, the various types are accurately individualized, and about these sun-scorched *burlaki*, who sullenly pull on the same sagging towline, radiates the genuine light of the out of doors, not the bituman and brown sauce of the galleries. While it is impossible to overlook the fact that the *Bargemen of the Volga* is what the Teutons call a *Tendenzbild*—a picture with a purpose—yet it cannot be said that the didactic or humanitarian elements outvalue the pictorial appeal. Imbued with a certain deep-rooted pity for the downtrodden, the painting stands upon its own merits as a resolute example of realism. The artist's triumph was in fact complete, and his fame as sudden and widespread as that of the young officer who, years before, had panned with searching verity The Cossacks and Sevastopol Sketches.

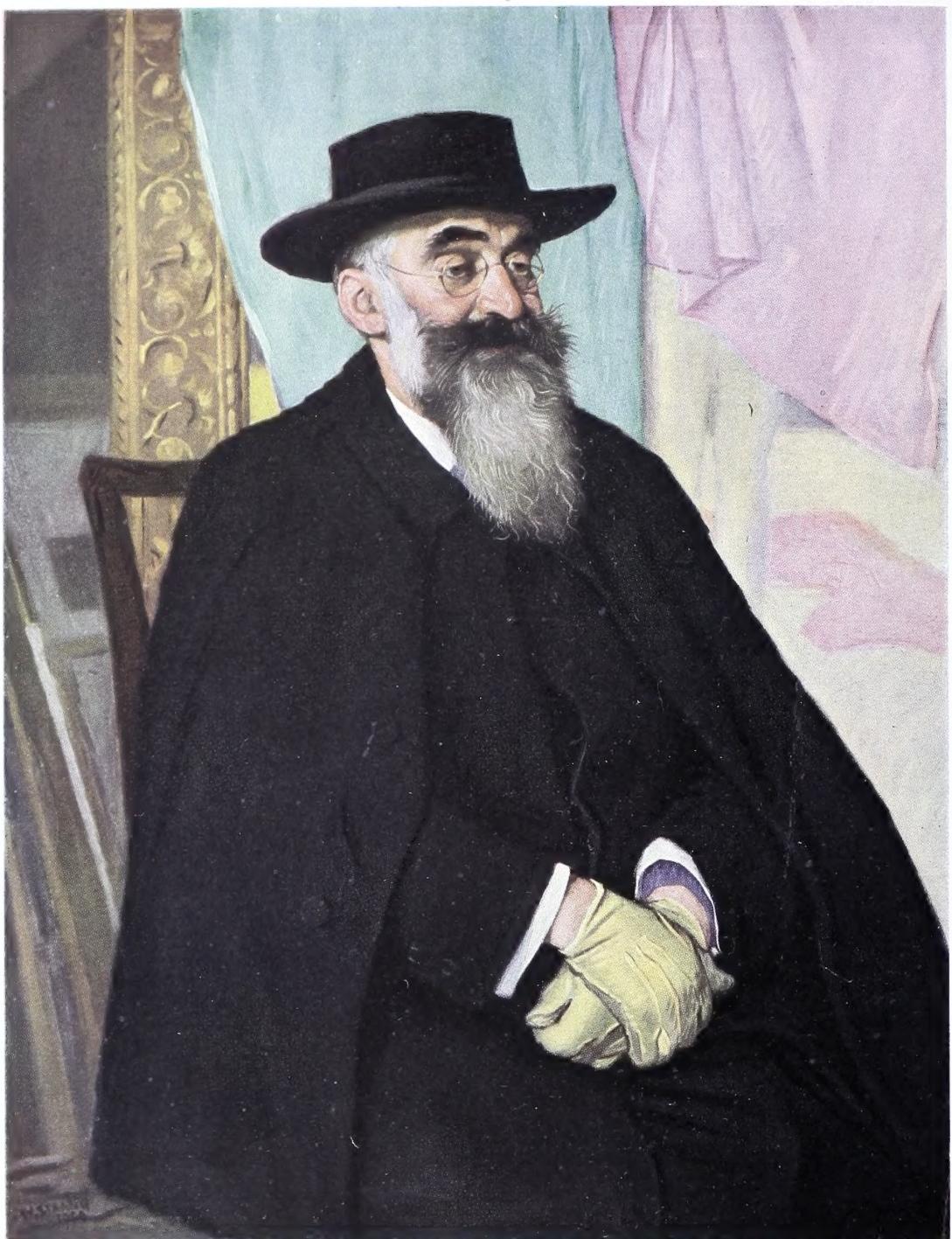
Whilst his *Burlaki* was being exhibited in Petrograd and Vienna, where it created a sensation at the International Exhibition of 1873, Repin had already begun that sojourn abroad which, though it helped to mature his artistic powers, only served to intensify his love for his native land. The European museums, with their remote scholastic appeal, held no message for his objective, nature-loving temperament. He succumbed neither to the eloquent antiquity of Rome nor to the gracious animation of Paris. While he enjoyed the ferment of café and street life, he could never quite forget those shabby, smoke-filled student rooms where political and artistic problems were discussed with passionate fervour, nor those great stretches of waving plume grass, blending with the distant, low-lying horizon. He did not in fact produce much during his stay abroad. The only work of consequence to come from his brush at this period was a touching bit of symbolic fancy entitled *Sadko in the Wonder-realm of the Deep*, in which the young painter-exile seems to have suggested his own loneliness and home-longing. There proved in truth to be a prophetic note to the picture, for the artist actually returned to Russia before his allotted time had expired, having, like Sadko himself, hearkened to the call of Chernavushka, the appealing embodiment of the Slavic race spirit.

Once back amid the scene of his early activities, Repin devoted his unflagging energy to furthering the cause of native artistic expression. Thoroughly in sympathy with the avowedly humanitarian and nationalistic spirit of

(Continued on page 10)

A faint, light gray watermark of a classical building with four columns and a triangular pediment is visible in the background.

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PORTRAIT OF LUCIEN PISSARRO, ESQ.
BY WILLIAM STRANG, R.A.

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VOL. LXXXIII, NO. 291

JUNE, 1921

A Declaration of Interdependence

THREE hundred years ago art signed its Declaration of Independence. Painting must be free! Sculpture must be free! Architecture must be free! Free from the arch-tyrant, the church. A glorious day in the history of art.

And for three hundred years painting, sculpture and architecture have been trudging happily along, sublimely unconscious that one leg is wooden and one eye bandaged. For with the downfall of the church went the one power, however limited its vision, however autocratic its rule, which could give to art a spiritual direction. Well, the church is dead. The causes of its death do not concern us. There can be no looking back in that direction.

But with the passing of the church out of the lives of the people into a Sunday sequestration, there passed that great partnership of which architecture was the senior partner. And therein lay the tragedy. For the church's decay was a natural decay. It lost its power in proportion as its message took on the properties of a formula. It could give nothing more. But the partnership which was then dissolved was not a temporary partnership whose day was past. It was, so far as we are able to see, a first essential of healthy growth.

Art, as we understand it today, is a thing of the spirit, a reaching out into an unknown country. So it was then. So it always will be. But there are few, how few no one knows

until a century or so have passed by, who achieve this journey into the unknown and still fewer able to capture their vision and translate it into terms of living form. These men are artists. The other millions, painters, sculptors, architects, are or should be craftsmen, good craftsmen or bad craftsmen.

And the purpose of the great partnership was to employ these craftsmen in the building of a beautifully ordered world. Out of their ranks the artist would spring, searching, reaching out in the unknown; and the plodders, the craftsmen, would search, too, and see perhaps a reflection of the artist's vision. But always they were workers, building, carving, painting in the great cathedral of the world.

For painting and sculpture are after all no mystical vocations. A good painter is such by virtue of his hand, eye and brain. If he have any place in life quâ painter, it is because he is striving to make life more beautiful. And life is not bounded by a few square feet of canvas in a millionaire's cellar. The world is to be built by men such as he.

And today? The painter paints, well or badly according to his ability. The sculptor carves, or employs others to carve for him. The architect designs. For what? What are we building? We are all "artists" now. But the building of the world is done by others. *We* are building a museum.

A Declaration of Interdependence

This month has been notable for a widespread recognition of the "Modernist" movement in America. The Exhibition at the Pennsylvania Academy, of which mention was made last month, has caused many people, formerly bitterly opposed to the modern school, to change their minds. These people have discovered that a picture which a month ago they would have dismissed contemptuously as Bolshevik, may be possessed of a dignity, nay even a distinction, all its own. Apparently it is all in the hanging. In the small room of an enterprising dealer they are incapable of distinguishing those merits which, in the Pennsylvania Academy, are at once apparent. The International Studio is, of course, committed to no school or group of

painters. It is interested solely in seeing that work of merit, by whomsoever painted, shall be seen. If everyone will use his own eyes we shall be pleased.

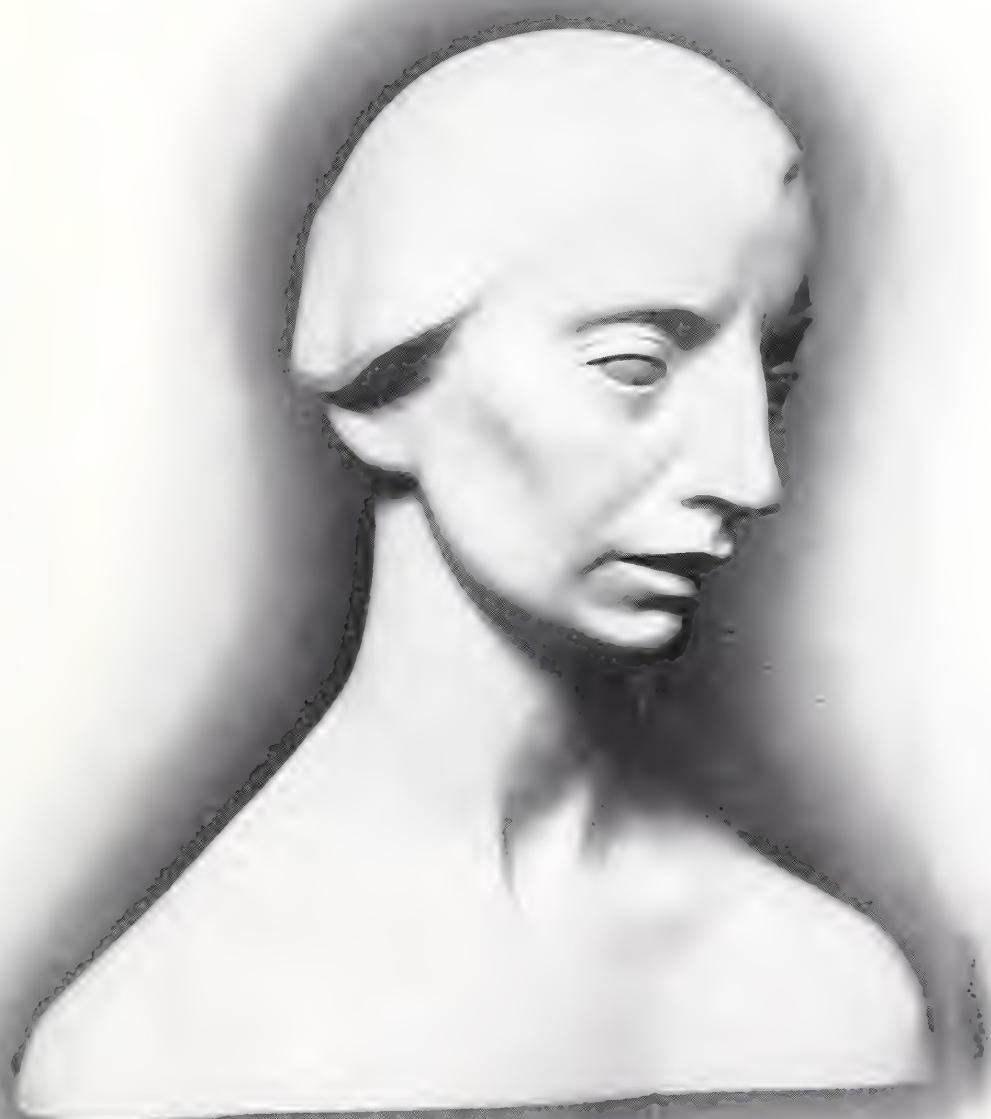
I advise shoppers at Wanamaker's to spare a few moments and visit the Belmaison Galleries. Any salesman will direct you. The galleries are small, but delightfully arranged. Here you will find work by men of all ages, both conservative and radical of tendency. I understand that the aim is to keep the standard high, and the price low. The pictures and sculpture are mostly small in size and intimate in character. Certainly one may spend a delightful hour there, and bring back a charming water-colour or so.



From Our Choice from the Independents

LOWER MANHATTAN

STEFAN A. HIRSCH



PORTRAIT OF
A WOMAN

TRYGVE
HAMMER

A Declaration of Interdependence



VIRGIN OF GUADALOUPE

MARSDEN HARTLEY

Another organization designed expressly to change art-lovers into art-buyers, is the Junior Art Patrons League. All members of the League pledge themselves to spend a minimum of \$25 through the League in purchase of art. To facilitate this the League will hold periodical exhibitions of prints, water-colours, etc., where the highest price will be \$25. One of these is at present open at the Fine Arts Building.

Of course this question of price is outside our province, in so far as it affects the finances of painter or dealer. But insofar as it affects the welfare of art and the growth of a pride

can you create a demand. That is business.

In this connection Marsden Hartley, for whose work I have the highest respect, has done a brave thing. He has put up for unrestricted auction every one of his pictures. By the time this is in print they will all be scattered, so I shall not be accused of advertising him, if I say that I hope they fetch good prices. I hope so for the public's sake.

Our Choice from the Independents is under weigh. "I am sure these weren't in the Independent Show," is the indignant comment. It all depends on the hanging, you see.

in art among the people, it is our business. Recently a friend of mine, a painter, complained bitterly that he had sold not one out of an exhibition of his water-colours. I looked sympathetic. They were fine water-colours. I asked the price. Then my sympathy vanished.

This theory of "keeping prices up" is all wrong. It encourages the counter-theory that art is a thing for the millionaire and the speculator. It means infrequent sales and a crowded studio. To painters I would say: Get your work out. The continual sight of one's own pictures is depressing. Sooner or later one becomes a copyist. Be sure only of one thing, that the work is as well done as you are at the moment capable of doing it. If it is, sell it to the highest bidder. Or give it away. Only so

A Declaration of Interdependence

From Pittsburgh I hear:

The International display at the Carnegie Institute failed to develop anything indicating material advancement in Painting or Sculpture in the period elapsed since the last Annual Exhibition.

No new artist of exceptional ability has appeared on the horizon; no prize was awarded strictly on merit; no great discernment was displayed in the hanging of the offerings; and as usual the New York Jury (be it said to their everlasting shame) again dares to "tell the world" that seventy-seven artists from New York City alone (not to mention their immediate friends from their home State, from New England, New Jersey, and Pennsylvania) constitute the art element of this great nation, and that there are only fourteen men west and south of Pittsburgh who are sufficiently talented to be accorded a place among the three hundred odd items displayed.

If the Twentieth Annual International Exhibition demonstrates things of any particular note they are:

First: That a number of our artists are either getting exceedingly careless in their advancing years, or else they have passed the heyday in their capabilities and are slowly but surely going with the setting sun. The writer is much inclined to the latter hypothesis, and regrets that the number of decadents is so large.

Second: That the acceptance of paintings which have been exhibited elsewhere is bad practice, and rules should be adopted admitting ONLY paintings never before shown publicly.

Third: That prizes are still awarded on other bases than merit and real art values.

The exhibition as a whole is "pretty." There is little in it of exceptional value as an art production to merit any very detailed comment.

For the Art Student the exhibition has a certain interest owing to the fact that out of the three hundred and eighty-five paintings hung, four are by John S. Sargent—twenty-five are in a room devoted to the one-man show of Henri Eugene Le Sidaner—seven canvases by and as a memorial to J. Francis Murphy are shown—and forty-eight paintings have

been borrowed from connoisseurs or dealers, therefore they are eighty-four works which have been, at least, commercial possibilities.

The other three hundred and one cover every kind of technique, colour scheme, subject, and tonal quality under the sun, and they range from the "daubery" of Mancini to the naïve and refined finish of Bosley—from the uninteresting portrait by Matisse to the breathing and living likenesses by Seyffert—from the mawkish nudes of Innocenti and Greiffenhagen to the graceful and playful depictions of Paul Chabas and Gilchrist—from the supposed landscapes by Osslund and Maurer to the glorious "out-doors" of Peyraud, White, and Ochtman—from the still unfinished angel of Thayer to the delicate "Mignon" by Parcell—from the peculiarly mottled Snow Scenes by Fjaestad and Schultzberg to the clear, snappy winter atmosphere of Symons and Sotter—from the "experiment" by Renoir to the subtle figure by Bredin—from the children's play-room "Chromos" by Mooney and Bergman to the splendid productions of Vonnoh, Knox, and Priestman—from the attempted marine of Woodbury to the mediæval records by Olsson.

In saying that Ernest Lawson's *Vanishing Mist* deserves a prize of Fifteen Hundred Dollars, and a gold medal, the Jury told the public that the whole exhibition was only of mediocre calibre, and emphasized this verdict by bestowing the Second Class Medal and One Thousand Dollars on a painting by Howard Giles entitled *Young Woman*. The Medal of the Third Class and Five Hundred Dollars went to Eugene Speicher for the picture of a *Girl with Green Hat*.

After granting all the real prizes to three New Yorkers and an Honourable Mention to Ross E. Moffett of Provincetown, the Jury must have become conscience-stricken, so they closed their labours by awarding Honourable Mentions to R. J. E. Mooney and Sydney Lee to appease the "Foreign Element."

That any of the prize pictures are worth the prize money, plus the cost of the medals, is doubtful, but the honours conferred may affect their sale somewhere west of the Mississippi.

JOHN L. PORTER.



16TH CENTURY
FRENCH CABINET
(Figure 1)

SCHOOL OF
FONTAINEBLEAU
DECORATION AFTER JEAN GOUJON

French Furniture in the Metropolitan Museum

FRENCH FURNITURE GOTHIC AND RENAISSANCE IN THE METROPOLITAN MUSEUM OF ART

BY STELLA RUBINSTEIN

Fourth Article

[*The other articles in this series were published in the issues of May, September, and November, 1917. Unavoidable reasons prevented an earlier publication of this final article.*]

In this last article we shall only deal with pieces of furniture which are Renaissance both in their style of construction and decoration. Until about 1540, and in some parts of France even later, the workmanship still showed the persistence of Gothic traditions in spite of the decoration which was of the Renaissance period. Later, however, the Classical principles and the Italian Renaissance

style replaced the old national manner of construction. The fundamental principles of the composition itself also underwent a complete change. In the mediæval period the architectural elements served only as a means of decoration, while in the Renaissance period the architects themselves composed models, which the furniture makers executed, using only to a certain extent their own interpretation. In making these models they tried to apply to pieces of furniture architectural elements which are necessary in the construction of buildings, even though not giving these elements their real functions. In other words, taking, for example, a cabinet constructed in the second half of the sixteenth century, we notice that in its general aspect it resembles a building composed of Classical elements. At this time indeed the French workers became better acquainted with works of antiquity. Books and engravings teaching the new meth-



(Figure 2)

16TH CENTURY
FRENCH CHEST

SCHOOL OF
BURGUNDY

French Furniture in the Metropolitan Museum

ods were spread all over the country. Vitruve was translated and its various editions were read and studied. French artists themselves came into closer contact and understanding with Italian artists working in France. Another important factor in the promulgation of the new style was the importation of plaquettes, bronzes, and engravings, which in large quantities were spread from Italy through most of the European countries. The assimilation of the new ideas, little by little, became complete in France. But once assimilated they underwent a change. Transported to another soil and under new conditions the style grew personal and original. As we have already noted in our last article, though every motive was of Italian origin, nothing created in this period in France could be found worked out identically in Italy.

The men who stand out most prominently as having created models for furniture in the

sixteenth century are two famous architects, Jacques Androuet du Cerceau and Hugues Sambin. Jacques Androuet du Cerceau (the nickname du Cerceau or du Cercle comes from a ring which was hung as a sign in front of his shop), born about 1510, was indeed preëminent among his contemporaries, even in this period which was marked in France by great intellectual and artistic activity. His very numerous engravings testify that he was not only an architect but that he also designed models for furniture, tapestries, goldsmith work, etc. Confining ourselves to furniture only, we find seventy-one models by him, twenty-one of which are for cabinets and dressers, twenty-four for tables, eight for beds, etc. All these models are inspired by the Italian Renaissance and by antiquity, and their influence was very great. Almost all of the furniture makers or *menuisiers* copied them more or less. In the Metropolitan Mu-



16TH CENTURY
FRENCH TABLE
(Figure 3)

GEORGE AND FLORENCE
BLUMENTHAL COLLECTION

French Furniture in the Metropolitan Museum



LATE 16TH CENTURY
FRENCH TABLE (Figure 4)

SCHOOL OF
HUGUES SAMBIN

seum there is a dresser, coming from the Hoentschel collection, made in the style of du Cerceau's designs. This dresser, which once belonged to the Recappé collection and later to the Barry collection of Toulouse, is of the second half of the sixteenth century and forms a very imposing ensemble. It is composed of three parts. The lower part forms a table-console which serves as a support to the rest of the cabinet. In the centre is a drawer decorated with a lion's head with a double volute underneath. The middle part shows columns on the sides and a figure of Mercury on the central door. The upper part shows in the central panel a female mask surrounded by sphinxes. On the sides are Corinthian columns, human heads, grotesque figures, griffins, and sphinxes. The lower part of this dresser shows similarities to a cabinet from the Chabrière--Arles collection. There is a dresser in the Dijon Museum in two parts only showing analogies in composition and decoration. Another dresser from the Rougier collection also shows similarities.

Other cabinets in the Metropolitan Museum, except for one of the School of Ile-de-France decorated after Jean Goujon, are in the style of Hugues Sambin, who after Jacques Androuet du Cerceau was the one who most influenced the making of furniture. The style of these two men is, however, different and while du Cerceau is entirely imbued with Classical methods, Sambin though in close touch with them, is primarily preoccupied in bringing out the characteristics of the Burgundian genius which manifests itself in a search for life and expression. Born most probably about 1520 in Talent near Dijon, he spent almost all of his life in the latter city and, living there in close contact with the productions of the School of Burgundy, he naturally followed that inspiration. A cabinet presented to the Museum by J. Pierpont Morgan in 1909 and coming from the Emile Gaillard collection, illustrates well the style of Hugues Sambin. It is divided into three parts and decorated with human masks and caryatids, each one showing a different expression. A dresser

French Furniture in the Metropolitan Museum



(Figure 5)

CHAISE
D'APPARAT

FRENCH
16TH CENTURY

from the Spitzer collection shows similarities in decoration. The same kind of caryatids and masks are also seen on a dresser in the Martin Le Roy collection and there are also analogies with a cabinet in the Cluny Museum and especially with one from the Sellières collection.

Another cabinet in the Metropolitan Museum also belongs to the School of Burgundy and is in the style of Hugues Sambin. It comes from the Chappéy collection and shows in the upper part three caryatids. All the panels are covered with flat ornamental designs and arabesques. There are many analogies in composition with a cabinet from the Gavet collection, also with one from the Martin Le Roy collection, but especially great are the similarities with a cabinet from the Octave Homberg collection.

Another cabinet is of the School of Lyons and comes from the Duseigneur sale. It is composed of two parts, the doors are decorated with flat ornamental design and while in the upper part lions' heads are seen in relief, the doors in the lower part show rosaces. There is an almost identical cabinet in the Musée des Arts Décoratifs in Paris, and another in the Octave Homberg collection.

The last cabinet in the Metropolitan Museum (Figure 1) belongs to a large group of cabinets of the French productions in furniture of about the middle of the sixteenth century. It is a double-bodied cabinet, which type seems to be a creation of the School of Fontainebleau, and it is crowned with a pediment and enriched with small marble panels. The leaves of the doors are decorated with figures bearing musical instruments which are made after Jean Goujon. Birds, cherubs' heads, and winged sphinxes are gracefully displayed on the surface. The architectural construction itself is of great simplicity and beautiful in style. A large number of cabinets in different museums and private collections belong to the same series. Among others there is one from the Gavet collection, one from the Gaillard collection, one from the Chappéy collection, two from the Spitzer collection, one in the Louvre, one from the Chabrières-Arles collection, one from the Aynard collection, etc.

When we pass from cabinets to chests of the sixteenth century we see that they serve the same purpose as in the Gothic period (International Studio, May, 1917, p. lxxiv) and that their form is identical. The decoration, however, differs entirely and the front panel instead of showing a division into a number of arched panels with sculptural representations, shows only one motive of decoration or panels divided by caryatids. The second method is illustrated in two chests in the Metropolitan Museum, one of them from the Duseigneur sale, purchased from the Rogers Fund, is of the late sixteenth century

French Furniture at the Metropolitan Museum

and belongs to the School of Burgundy (Figure 2). It is decorated with flat ornamental designs with caryatids, sphinxes, and human masks and shows analogies with a chest from the Spitzer collection and with one in the Louvre.

The second chest comes from the Chappey collection, belongs to the School of Lyons, and is of the second half of the sixteenth century. It is decorated in front with three caryatids and on the panels with flat ornamental designs, showing in the centre, cherubs' heads in relief. There is a very similar chest in the Musée des Arts Décoratifs. There are also similarities with a chest from the Spitzer collection and with one from the Chappey collection.

As for tables, we have seen how few come down to us from the Gothic period (*International Studio*, May, 1917, p. lxxvii). This is not the case with tables of the Renaissance period, a great number of which are still in existence. Their forms are various. There are some constructed in the same way as those of the Gothic period, which are composed of planks mounted on trestles so as to be easily taken apart and, if necessary, transported from one place to another. These tables, however, called "tables de camp" in the inventories of Catherine de Medici, are very few in the Renaissance period, at which time most of them are stable and cannot be taken apart. One of the most common types created at this time consists of a table standing on four legs with a rail attached near the floor, and of which we have an example in the George and Florence Blumenthal collection coming from the Louis Mohl collection (Figure 3). This table is rectangular and the legs in the form of fluted columns are decorated with capitals supporting cherubs' heads. A similar table is in the Louvre showing, however, some difference in the decoration.

The tables in the Metropolitan Museum belong to another type, one most ornate. The example here reproduced (Figure 4) comes from the Fouc collection and now belongs to the Museum, forming a part of the Altman collection. It is of the second half of the sixteenth century and in the style of the School of Hugues Sambin. It is oblong and the top



(Figure 6)

CHAISE D'APPARAT GEORGE AND FLORENCE BLUMENTHAL COLLECTION

is inlaid in ivory with a narrow border and a medallion of arabesques. The rail is carved in a conventional leaf design and the end supports are carved in openwork of elaborate design. In the centre is a satyr between scrolls which merge on the sides into masks resting on flat bases carved with masks, rosettes, and leaves. A heavy moulded stretcher is at the bottom. A very similar table is in the Chabrière-Arles collection. Another table in the Altman collection, coming from the Hainauer collection, shows the same period and the same style of workmanship.

From the Heilbronner collection comes a



CAQUETOIRE
(Figure 7)

GEORGE AND FLORENCE
BLUMENTHAL COLLECTION

French Furniture at the Metropolitan Museum

table bought by the Museum which is somewhat simpler in construction and decoration. It rests on two end supports carved in pierced design and decorated with leaf work. The bases are connected by a moulded stretcher upon which are two legs supporting the table in the centre. Many analogies can be found with a table from the Aynard collection and with the Fouc collection.

The last article of furniture that we have to deal with in these pages is the chair, which, like the table, is of various forms. Chairs with high backs, which were most commonly known in the Gothic period, are still in use in the second half of the sixteenth century but their function is limited and they are the so-called "chaises d'apparat." This group is well represented by a chair in the Metropolitan Museum and by two chairs in the George and Florence Blumenthal collection.

The chair in the Metropolitan Museum (Figure 5) is constructed absolutely in the Gothic traditions, as are also the two chairs in the Blumenthal collection. It shows the characteristic high back and the lower part forming a chest, the cover of which serves as a seat. Although the construction of the chair is identical with those of the Gothic period, the decoration differs widely. It is composed entirely in the Renaissance style and is inspired by the Italian architecture of the time. This may account for the fact that this chair is labelled in the Museum as Italian, but it seems unmistakably French. We know indeed that perspectives applied to decoration were in great use at this time in France. As for the construction itself, this chair is essentially French. There is an almost identically constructed chair in the Gavet collection. There is also a similar one from the Hochon collection, another from the Spitzer collection, and another from the Barry collection in Toulouse.

Of the two chairs in the George and Florence Blumenthal collection, one, coming from the Louis Mohl collection, shows a very similar perspective decoration on the back. The construction itself is somewhat different. The seat instead of forming a regular chest makes only a shallow chest in the upper part, supported on the sides in front by two legs in the

form of gadrooned balusters and in the back by a panel, sculptured in flat relief. The arm rests are flat and supported by balusters decorated with leaf work. A similarly constructed chair is in the Rougier collection.

The other chair in the Blumenthal collection (Figure 6) belongs to the same type and is one of the most richly decorated of the chairs of this time in existence. The construction is entirely of the Gothic inspiration and as in the chair in the Metropolitan Museum, it shows both the high back and the chest forming a seat. The back is profusely decorated with caryatids, birds, cherubs' heads, leaf work, and rosettes, and the arm rests show rams' heads at the ends. The lower part shows a decoration in flat relief. A number of chairs in different collections are of a similar construction and decoration. There are two from the Rougier collection, one in the Chabrière-Arlès collection. There are also analogies with a chair from the Martin Le Roy collection, and with two chairs in the Louvre, etc.

All of these chairs, although beautiful in form and especially in decoration, were imposing and stately rather than comfortable. Even the use of cushions, which was very common, could not appreciably lessen their severity.

Another kind of chair, of a much more comfortable type, called "caquetoire," is represented in the Blumenthal collection, coming from the Mohl collection (Figure 7). The seat is a trapezoid supported by four legs which are connected by rails. The arm rests are rounded and rest on small columns. The back is high and surmounted by a pediment and decorated with an architectural view in perspective.

Thus we come to the end of our article and with it close the series of four articles on French furniture, Gothic and Renaissance, in The Metropolitan Museum of Art. In this study we have tried to bring out the essential characteristics, the role and importance of the objects represented, and their historical development. That which also greatly attracted our attention was to show as clearly as possible the influences contributing to this development and their causes.

The Wisdom of |Paul Gauguin--Artist



BRITTANY LANDSCAPE

PAUL GAUGUIN

THE WISDOM OF PAUL GAUGUIN—ARTIST FROM HIS LETTERS TO GEORGES-DANIEL DE MONTFREID

You know that though others have honoured me by attributing a system to me, I have never had one, and could not condemn myself to one if I had. To paint as I please, bright to-day, dark to-morrow. The artist must be free or he is not an artist. "But you have a technique," they say. No, I have not. Or, rather, I have one, but it is a vagabond sort of thing and very elastic. It is a technique that changes constantly according to the mood I'm in, and I use it to express my thoughts without bothering as to whether it truthfully expresses exterior nature. "Is there a recipe for the making of beautiful things?" And the answer I have repeated so often: "I am capricious."

I realize that on my return I must give up my painting, for I cannot make a living with it. I left Paris after a victory, small enough, but still a victory. In eighteen months I have not made a cent with my painting; and my work is improving, which means that it is less saleable. If only van Gogh had not died!

Find about fifteen people who either understand my work or who wish to make money out of it. Make them this proposal: Each year I will send fifteen good canvases in advance, done like the former ones. For this "merchandise" these people will send me 2,400 francs a year, which means less than 160 francs each. It is certain that my pictures are not expensive at that price.

The great error is the Greek, however beautiful it may be. I am going to give you a bit of technical advice; do with it as you

The Wisdom of Paul Gauguin -- Artist

like. Mix a lot of fine sand with your clay; it will make many useful difficulties for you; it will keep you from seeing the surface and from falling into the atrocious trickiness of the Beaux Arts School. A clever twist of the thumb; a sleek modelling of the meeting of cheek and nostril. That is their ideal. And then sculpture allows lumps, but never holes. A hole is necessary to the human ear, but not to the ear of God. He sees and hears, perceives all, without the help of the senses; which exist only to be tangible to man. Suggest that.

I believe that all that should have been said of me has been said, and a great deal that should not. I want only silence, silence, and again, silence. Let me die quiet and forgotten. Or, if I must live, let me live more quiet and forgotten still. What difference does it make whether I was a pupil of Bernard or of Serusier. If I have done beautiful things nothing can tarnish them, and if I have done trash why gild it and deceive people as to the quality of the goods.

I wanted to kill myself, but before I died I wished to paint a large canvas that I had in mind and I worked day and night that whole month in an incredible fever. To be sure it is not done like a *Puvis de Chavannes*, sketch after nature, preparatory cartoons, etc. It is done straight from the brush on sackcloth, full of knots and wrinkles, so the appearance is terribly rough. They will say that it is careless, unfinished. It is true that it is hard to judge one's own work, but in spite of that I believe that this canvas not only surpasses all my preceding ones but that I shall never do anything better or even like it. And before death I put in it all my energy, passion so dolorous, amid circumstances so terrible, and so clear was my vision that the haste of the execution is lost and life surges up. It is a canvas 4 m. 50 in length by 1 m. 70 in height; the two upper corners are chrome yellow, with an inscription on the left and my name on the right. Like a fresco whose corners are spoiled with age and which is appliquéd upon a golden wall. To the right of the lower end a sleeping child and three

crouching women; two figures dressed in purple confide their thoughts to one another. An enormous crouching figure, out of all proportion, and intentionally so, raises its arms and stares in astonishment upon these three who dare to think of their destiny. A figure in the centre is picking fruit; two cats near a child; a white goat; an idol, its arms mysteriously raised in a sort of rhythm seem to indicate the beyond. Then, lastly, an old woman, nearing death, appears to accept everything, to resign herself to her thoughts. She completes the story. At her feet a strange bird, holding a lizard in its claws, represents the futility of words. It is all on the bank of a river in the woods. In the background the ocean, then the mountains of a neighbouring island. Despite changes of tone, the colouring of the landscape is constant, either blue or Veronese green; the native figures stand out on it in bold orange. If any one should tell the Beaux-Arts pupils for the Rome competitions: "The picture you must paint is to represent: *Where do we come from? What are we? Where are we going?* What would they do?

So I have finished a philosophical work on the theme comparable to that of the Gospel. I think it is good.

Ah, yes, Degas has the name of being harsh and bitter. (I, too, it is said.) But it is not so for those whom Degas holds worthy of attention and esteem. Degas, both as to conduct and talent, is a rare example of all that an artist should be. Though he has had as admirers all who are in power, Bonnat, Puvis and Antoine Prust, he has never asked for anything. From him one has never seen nor heard of a mean action, an indelicacy, or anything ugly. Art and Dignity!

In our time there is this great fault of treating all canvases as easel pieces. In this way many, Gustave Moreau, for instance, try to excuse their lack of imagination, of creative power, by the finesse and perfection of their craftsmanship. Through excess of emphasis there is no promise, and does not promise evoke mystery?

The Wisdom of Paul Gauguin -- Artist

You say, "Why do you not paint more thickly, so as to give a richer surface?" I do not refuse and should often like to do so, but it is growing more and more impossible, for I have to take the expense of materials into account. I have hardly any left. . . . I think that perhaps after a few years, when the surface has hardened sufficiently and the oils have disappeared, you may find it to be richer. For I remember some canvases of van Gogh, among them a Brittany marine, done as thinly as possible, and after a few years it was almost unrecognizable, and the surface was very rich. . . . After all, the question of material, of technique, even of the preparation of the canvas, are of the least importance. They can always be remedied, can't they? But art is very terrible and difficult to fathom.

During the short period that I corrected work at the Montparnasse Studio, I said to the students: "Do not expect me to correct you directly, even if your arm is a little too long or a little too short. I shall correct only artistic faults. You can be precise if you care about it. With practice the craft will come almost of itself in spite of you. And all the more easily if you think of something besides technique."

I often wonder why anyone still buys pictures, seeing that the number of painters is swelled daily by the crowd who, making no researches for themselves, quickly assimilate the researches of others and spice all according to modern taste. Commercially speaking, in art some have to wipe the plaster before the house becomes habitable.

I am sorry to hear that Maillol is fighting depression, for he is an artist and a fine fellow, so far as I know him. If elected to the Champs Mars, would he do any better? I doubt it; for in these crowds the money-bags shut you out. His art is too distinguished to be noticed.

The world is so stupid that if one shows it canvases containing new and *terrible* elements Tahiti will become comprehensible and

charming. My Brittany pictures are now rose-water because of Tahiti. Tahiti will be eau-de-Cologne because of the Marquesas.

Many of the foreign painters simply use my work to make themselves original. They make Gauguins—only better.

I am a savage. Civilized people feel it to be so. All that is surprising and bewildering in my work is that savagery that comes up in spite of myself. That is what makes my work inimitable. The work of a man is the explanation of a man. And there are two sorts of beauty: one is the result of instinct, the other of study. A combination of the two, with the resulting modifications, brings with it a very complicated richness, which the art critic ought to try to discover. Now you are an art critic. Let me not guide you, but rather advise you to open your eyes to what I want to explain, though rather mysteriously, in a few lines. The great science of Raphael does not bewilder me, nor does it in the least prevent me from feeling and understanding his foundation which is the instinct for beauty.

Raphael was born beautiful. All else in him was simply a modification of that. We have just passed through a long period of error in art, caused by the knowledge of physical and mechanical chemistry and by the study of nature. Artists have lost their savagery and no longer able to rely upon instinct (one might say imagination) have strayed off on many different paths to find the productive elements they have no longer the strength to create. And now they cannot work except in disorderly crowds, feeling frightened, almost lost, if left to themselves. This is why it is useless to advise solitude for everyone. One must be strong enough to endure it and to work alone. All that I have learned from others has only hampered me, so I can say: "No one has taught me anything." It is true, I know very little, but I prefer that little, which is my own. And who knows but that even this little, when exploited by others, may not become something great? How many centuries it takes to create even the appearance of movement.

[A month later Paul Gauguin was dead.]

Book Reviews

B OOK REVIEWS

AMONG ITALIAN PEASANTS. Written and illustrated by Tony Cyriax. With an introduction by Muirhead Bone. New York. E. P. Dutton & Company.

FIRST LESSONS IN BATIK. By Gertrude C. Lewis.

PERMODELLO MODELLING. By Bonnie E. Snow and Hugo B. Froehlich. Illustrated by George W. Koch.

The Prang Company,
Chicago and New York.

HOW TO APPRECIATE PRINTS. By Frank Weitenkampf. Third Edition. Charles Scribner's Sons.

Peccavi. I have sinned. For three months there has lain peacefully on my shelf a small, but nicely bound and well printed book. Every morning she has been carefully dusted. Every month at this time I have carefully taken her down from her niche and opened her—and as carefully shut her again and replaced her. She is a quiet little book, modest in appearance. She did not shout at me, "I must be reviewed," but just whispered every now and then through her blind paper wrapper, "You have not forgotten me, surely?" And like all quietly persistent young ladies, she has her way.

Her mother, I take it, was a quietly persistent young lady, too, who took the notion of going to live in Italy, not *en grande dame*, with her friends on the Riviera, but by herself among the peasant folk of northern Italy. A strange fancy for an English lady, and a water-colourist too. And the pictures she painted there were not at all the Italy that her relations expected. I doubt whether Aunt Jane liked them a little bit. They were not the Italy that Uncle John took her to for her honeymoon. Of course peasants were all right in their place, but why so much *polenta*. And those men in the inn playing cards. And the priest. Not at all nice people.

But strange to say, Tony Cyriax turned a deaf ear to Aunt Jane. This was *her* Italy. She was at home with Rosina and the lazy Riccardo and poor Nino. And, stranger still, they were at home with her. Nino sat for her. Whether he was a good model we do not know.

Perhaps he talked too much, like that day on which she burst out "Villano," and received a curtain-lecture for it. At all events, he appears not *en modèle*, but *en famille*, working in the fields, sitting over the inevitable *polenta*, making a fourth at cards in the little room of his inn. So it is with all her friends. With true artist's feeling, she has left them each in his place, doing the work that is his. And we have cause to be grateful. What the pictures do not tell, is told in her own words, simply, without emphasis. Again an artist, she does not obtrude herself, but tells about the peasants as though she herself were one of them. And this in a great degree she must have become.

Miss Cyriax, will you please write another book, and ask your publishers to see that the pictures and text are welded into one? As in spirit they are one.

The two books published by the Prang Company are of their kind excellent. I have been especially interested in the one on Batik. It is a book with no great pretensions, being bound in stiff cardboard, but I find it highly suggestive. A glance through the illustrations, of which there are many excellent ones, opens up a field full of suggestion. How Batik is made. Silk Batik as decoration. Silk Batik for blouses, scarfs and dresses. Batik on velvet for a stunning gown. Designs, decorations, murals. I recommend this book. It is inexpensive, and if there are still young ladies who make their own dresses, will pay for itself an hundredfold.

The book on Permodello modelling is only less attractive to me, because I have a hearty dislike of anything that is made to be hung round a lady's neck, and most of the illustrations are of *permodello* as beads.

Mr. Weitenkampf's book on prints reappears in a new edition, its third. It is a good book, but why, Mr. Weitenkampf, must you always quote?

Also received:

SAMPLERS AND STITCHES. A Handbook of the Embroiderer's Art. By Mrs. Archibald Christie. Designs and illustrations by the author. New York. E. P. Dutton & Company.



HINA
TEFATOU

PAUL
GAUGUIN

THE PAINTINGS OF WILLIAM STRANG, R.A. BY HERBERT FURST

WILLIAM STRANG is one of the most interesting living representatives of British Art ; and perhaps in certain respects the most interesting member of the Royal Academy. His position there is entirely anomalous : he had only shown, as he says, a single etching at Burlington House, and that as long ago as 1883, when he was elected an Associate engraver in 1905 ; and since that date his principal exhibits have been paintings in oil. Nevertheless, in this very year 1921, he is made an Engraver Member. How account for this anomaly ? ◊ ◊ ◊

William Strang is an Artist. We are rather apt to think that that term indicates not so much a calling as a type of mind ; we speak of an "artistic temperament" as connoting a sort of long-haired confusion and a propensity for talking through a broad-brimmed hat. But if there is any real difference between the artistic mind and the rest of humanity it is only this that the artist is concerned above all else with *expression*. The others have only one predominating craving, viz., to acquire, to attract, to gain, to amass, in other words to take in or unto themselves—and to leave it at that. The artistic minority resemble the others in all respects save one : their constitutional inability to take without and a corresponding desire to give. The majority live by taking, the minority by giving—it is their beatitude. But in all other respects they resemble the rest of humanity, and consequently number in their ranks men of philosophic, scientific, poetic, prosaic, clerkish, mechanical, commercial, dilettantish, methodical, disorderly, or any and every other habit of mind. ◊ ◊ ◊

To say of Strang, then, that he is an Artist describes really and precisely what he is : a mind primarily concerned with *expression*. Our brain, however, would seem to be organised on the card-index-system principle, so that we cannot make use of facts or ideas until they have been properly indexed and "filed" in our book of memory. Hence such a bald statement immediately provokes the demand for a "card," a label of some kind, and we are

given to experience a feeling of annoyance when such a thing is not readily forthcoming. I am afraid Strang's work has caused a good deal of annoyance to some people on no other account. Strang is not readily rubricised : he is neither an Academicist nor a Classicist, nor a Romanticist ; neither an Impressionist nor a Post-Impressionist ; he presents himself indeed to the impatient or merely casual observer in Protean illusiveness. Yet Strang is not only a very solid and unevasive personality but a singularly simple and ingenuous one to boot. ◊ ◊ ◊

In the flesh he is a man of medium height, with iron-gray hair and moustache, a humorously enquiring scrutiny in his steel-gray eyes, a strong Scotch burr in his speech, and an aura of boyish eagerness and infectious enthusiasm about his person. He was born in 1859 at Dumbarton, as the son of a builder. Destined for a business career he became a clerk in the office of a Clyde Shipbuilder. Then it occurred to him to run away to sea. Having thus shown signs of an "artistic temperament," as generally interpreted, along with even less unshakeable evidence of artistic talents he was, on his not long delayed return (the adventure took him no further than Greenock), allowed to go to London and to join there that hot-bed of Genius-culture : the Slade-School, then under—*incredible dictu* it seems to-day—Poynter. Strang had three months of Sir Edward and six years of his successor, the never acclimatised but inspiring artist and teacher, Monsieur Alphonse Legros. Legros could speak no English, Strang no French, and yet Strang made extraordinary progress. "Legros," he says, "was the greatest teacher that ever lived, because he was the greatest artist who ever taught." Within a very short time Strang's remarkable talent for drawing and his keen interest in craftsmanship gained him promotion ; he became the Professor's assistant in the etching-class.

Then for many years Strang devoted himself to etching, a branch of art in which he has long held a position of unrivalled excellence. Meantime he also painted, but did not exhibit. He presently added to his reputation by a long series of notable portrait-drawings. ◊ ◊ ◊

THE PAINTINGS OF WILLIAM STRANG, R.A.



"THE PAINTER." BY
WILLIAM STRANG, R.A.

Strang's etched work now embraces about seven hundred plates; how many hundred drawings he has made, so far, I cannot say, but their number must be very great, thanks to his tremendous energy for work. So for example he went to America for two months, intending to execute a commission of twelve portrait-drawings: he did, in fact, finish forty in that time. How many paintings he has to his credit he himself cannot say, but judging alone by the work he has done in this his sixty-second year his output must be prodigious. ☷ ☷ ☷

Such are the principal data and demonstrable facts of his life; it is when we come

to the consideration of his art, the sublimation of his thought on copper, canvas and paper, it is then that the difficulty arises. ☷ ☷ ☷ ☷ ☷

A constant change of treatment, a variation in style, with elements reminiscent now of this, anon of that "master" or "movement," is characteristic of Strang's whole life-work; and it is precisely this apparent fickleness, this inconstancy that annoys his critics, the more so because everything he touches shows the perfect sureness of the master draughtsman, the deliberateness of the craftsman. It is never a question of a "pale copy" or "feeble imitation," even

THE PAINTINGS OF WILLIAM STRANG, R.A.



"THE WORSHIPPERS." BY
WILLIAM STRANG, R.A.

when, as in such a subject as his "Danaë" Rembrandtesque chiaroscuro, or in such a subject as *The Love Song* (p. 175), Venetian colour-harmony seems to have been the guiding principle. But what is even more intriguing than his inspirations gained from the great old Masters is the collateral production of such pictures as *Bal Suzette* or *The Picnic*, which seem to contradict the spirit of these masters in every respect. If an artist believes in harmonious suavity of line and colour, how can he at the same time paint blatant

colours and knifeblade contours ; or if he is an idealist how can he invent subjects of cynic irony, verging on caricature ? Yet the answer is simple. ☙ ☙ ☙

Strang is an artist ; his business is therefore with *expression*, and the business of expression is twofold, viz., with the thing expressed and with the manner of utterance. As to the manner of utterance, we have already noted the aura of boyish eagerness that, surrounding him still, has clung to him all his life. In every boy the analytic faculty is uppermost. Boy's

THE PAINTINGS OF WILLIAM STRANG, R.A.

enthusiasms are kindled in the fire of interrogation. They ask not "What is this?" nor "Why is it?", but "How does it work? how is it done?" Strang has never lost this youthful inquisitiveness, this interest in processes. Thus every great picture, every good drawing or etching, awakens in him the desire to investigate its technique, and to emulate it. In this way he has improved upon Holbein's method of drawing and invented a new engraving-tool. ◊ ◊ ◊ ◊

On account of this "inquisitiveness" of Strang's mind much of his work owes its existence quite as often to the *manner* as to the *matter* of expression; he is sometimes more interested in how he says a thing, than in the thing itself. On the other hand he is at other times again so interested in the thing he has to say that

he is unconscious of the manner in which he says it. ◊ ◊ ◊ ◊ ◊

When Strang paints or etches imaginative, or what is more often called poetic subjects, things that are remote from actuality, both in form and in content, he breathes and thinks in the atmosphere of "Art"; he is concerned with aesthetic and technical processes. The outstanding achievements of past and present come before his mind, and are therefore reflected in his work. But when he deals with actuality, *i.e.*, with life directly, as when he paints portraits or etches such plates as *The Salvation Army* or *The Socialists*, he breathes a different air and thinks in a different manner. If he paints, for example, a young lady in a "Jazz"-hat and a crimson "jumper," the responsibility for the resulting discord in colour orchestra-



"JAIRUS'S DAUGHTER." BY
WILLIAM STRANG, R.A.

THE PAINTINGS OF WILLIAM STRANG, R.A.



"THE LOVE SONG." BY
WILLIAM STRANG, R.A.

tion is her's, not his ; she wore such things, and he does not tamper with such facts. So, too, *The Picnic* with its dancing couple, time-beating youth and lack of atmospheric modulation, is merely a statement of a series of such facts as happened to interest him at the time, and has no more conscious relation to aesthetic theories or artistic convention than van Eyck's *Jan Arnulfini and his Wife* in the National Gallery. ☐ ☐ ☐

The absence of impressionistic or *plein*

air doctrines from his art is probably owing to the overpowering early example of his master Legros. He is consequently always more devoted to precise statement of outline and clear rendering of form. "Tone," chiaroscuro, occur in his imaginative subjects, or in portraits such as the *John Masefield* which was exhibited as *The Explorer*, but are, generally speaking, absent from his realistic subjects. Moreover, the present brightness, and sometimes harshness of his colour-key, is a

THE PAINTINGS OF WILLIAM STRANG, R.A.



"THE GREEN CLOAK (MISS BARBARA HORDER)" BY WILLIAM STRANG, R.A.

deliberate device of his, intended to counteract the dimming influence of Time, "the ancient workman" who, in Addison's words, adds "such a beautiful brown to the shades, and mellowness to the colours, that he makes every picture appear more perfect than when it came fresh from the master's pencil."

Strang's interest in character has exposed him to the charge of cultivating ugliness, but he can paint beauty in the conventional sense, and even prettiness, when he chooses and when he meets them face to face, of which a number of delightful girl-portraits are witness.

Nevertheless, elegance, *chic*, *verve* are things missing in the virile vocabulary of his art. Instead we have disciplined brilliant draughtsmanship, a strange, sometimes sombre, at other times humorous imagination, a high degree of technical skill and—absolute sincerity. It is this sincerity which makes him unorthodox, and therefore disconcerting to those who have persuaded themselves that artistic sincerity means the lifelong retention of one style, one single manner of utterance.

The position of Strang, the Etcher, is already secure, but unless I am much mistaken, Strang, the Painter, will eventually

THE PAINTINGS OF WILLIAM STRANG, R.A.



"LAUGHTER." BY
WILLIAM STRANG, R.A.

occupy an honoured place along with the Etcher, as one of England's (including Scotland's) outstanding artists, if for no other reason than for his admirable portraiture.

Postscript.—The foregoing article was already in type ready for press when the sad news of Mr. Strang's sudden death arrived. It must stand now as it is, written as if he were still alive and working. He himself doubtless would not have had it otherwise—at all events he wished me to write and knew what I had to say about him—and almost agreed. But I am sensible now how

little my article conveys of the many facets of his genius. A poet as well as a painter, he was also perhaps something of a mystic. "The Doings of Death" (the title of a series of his woodcuts) fascinated him; the subject constantly recurs in his work; and there is that strange etching *The Back of the Beyond*. I asked him what it meant but he would or could not tell. Quite recently he spoke to me of a "new convention" for portrait-painting he was trying. Always eager, always youthful, always in quest of new ideals, to William Strang life meant work, and Art the Great Adventure.

MR. JAMES McBEY'S NEW PALESTINE ETCHINGS. BY MALCOLM C. SALAMAN.

MR. McBEY'S six new plates, recently issued by Messrs. P. & D. Colnaghi and Co., carry us up to the taking of Jerusalem, and they are all distinguished by the originality of vision and magic of expression which this master of the etching-needle has taught us to expect. In No. 1, *Palestine* : "Blue Bonnets over the Border," we see the 52nd Division march into the Holy Land after harassing the Turk in retreat for two years across the Desert of Sinai. No. 2, *Dust* : *Beersheba*, shows the Camel Corps advancing in a cloud of sandy dust stirred up by the camels' tread, and the way in which this has been suggested by the aid of "foul-biting" is an etcher's triumph. In No. 3, *Zero* : (60 pr. opening fire), Mr. McBey has used his dry-point with such wizardry of sug-

gestion that in the fierce flash of the great gun's discharge against the dark of night, one can almost hear the deafening report. The silhouette is masterly in its sufficiency to tell all the artist wanted to say. No less is No. 4, *The Advance on Jerusalem* : *Wadi Ali*. Eighteen miles up the Gorge of the Wadi Ali is Jerusalem. The infantry had consolidated their positions near Enab, about ten miles up, and artillery and supplies were being hurried to their assistance. Over the maritime plain long lines converged near Latron (about where the drawing was made), and for days a dense continuous column poured into the cleft in the Judean plateau. No. 5, *The First Sight of Jerusalem* : *Nebi Samwil* : I find it impossible to look at this etching without experiencing something of the thrill those troops in the foreground trench (the 1-123 Outram's Rifles, by the way) must have felt when day dawned on the 22nd November, 1917, and on the



"ZERO (60 PR. OPENING FIRE)"
(DRY-POINT). BY JAMES McBEY

MR. JAMES McBEY NEW PALESTINE ETCHINGS



"DUST, BEERSHEBA"
BY JAMES MCBEY

sky-line they saw Jerusalem. The previous night our troops had taken Nebi Samwil, the hill on our left. This, the Mispah of the Old Testament, was the spot from which Richard I. might have gazed upon the Holy City, which it overlooked across the Valley of Kolonieh. It was, therefore, a most valuable observation post for the attack, and after our troops had captured it, they spent the night in a trench taken from the Turks. But in the morning light Jerusalem revealed herself to the keen eyes with ready binoculars that were turned upon her from that trench, while shells burst in the intervening air. I remember being one day in the office of the Art Section of the Ministry of Information, looking through the latest batch of Palestine drawings received from Mr. McBey in his capacity of Special Artist, with my imaginative vision held in thrall by his vital verity of graphic suggestion, when the telephone bell rang, and Mr. Alfred Yockney, who was in charge of the department, perfunctorily put the receiver

to his ear. Then he quietly broke the silence with the stirring announcement, "Jerusalem has fallen." I shall never forget the thrill of it, though Mr. McBey's drawings had been preparing me for it, taking me comfortably along with the advance and interesting me all the way. Now, here is his etching, No. 6 of the series, *The Surrender of Jerusalem*, and we see the emissaries of the Holy City coming along the road to yield to two British "Tommies" possession of the sacred place for which the Crusaders of old would gladly die, though it were in vain. Sergeant Hurcombe and Sergeant Sedgwick, both of the 2-19th Battalion of the London Regiment, are here immortalised by the artist, who has touched to the very life, with that human understanding which gives so vital a charm to his etchings, the obvious wonderment of the two "non-coms." as to the correct behaviour in face of such a surprisingly ironical situation not exactly provided for in the manual of "Infantry Training." ¤ ¤ ¤ ¤ ¤

**“PALESTINE: BLUE BONNETS OVER
THE BORDER.” BY JAMES MCBEY**





"THE ADVANCE ON JERUSALEM
WADI ALI." BY JAMES McBEY

"THE FIRST SIGHT OF JERUSALEM:
NEBI SAMWIL," BY JAMES MCBEY



"THE SURRENDER OF JERU-
SALEM." BY JAMES McBEY



THE POTTERY FIGURES OF MR. CHARLES VYSE.

SCULPTURE in clay hardened by fire may be said to have begun, in a rudimentary form, almost with the birth of the potter's art itself, and when the cultures of ancient Egypt and Greece were at their zenith, pottery figures were amongst the finest productions of craftsmanship. In China also the arts of the sculptor and the potter were early united, as we have lately learned from the wonderful tomb figures that the present century has for the first time brought to the knowledge of the western world. It was, however, only with the revival of culture in the age of the Renaissance that small pottery figures began to play a rôle in the decoration of the dwelling.

The suggestion for this new development came chiefly from sculpture in bronze, although technically its origins are to be found in the enamelled sculpture of the Della Robbia school. The Italian potters of Florence and Urbino were quick to perceive the effects lying within their reach by the application to figure-modelling of the maiolica-painter's scheme of colouring. Their fellow-craftsmen in France were no less successful in this direction, as witness, for instance, the charming *nourrice* formerly ascribed to Bernard Palissy, but now recognised as the work of a successor.

The most remarkable growth of this branch of art in Europe came about in the eighteenth century, with the introduction of the manufacture of porcelain. A porcelain factory soon became an almost essential adjunct of every princely court. The peculiar aptitude of most porcelain "bodies" to fine modelling on a small scale was turned to account, and china figures, good and bad, were made in thousands. They were intended chiefly for the decoration of the boudoir and the salon, but in Germany particularly a most interesting use was found for them as an ornament for the dinner-table on state occasions. A *Schauessen* at the court of a German prince when the rage for porcelain was at its height must have been a splendid and attractive spectacle. Its allegorical groups and centrepieces, and dozens of smaller statu-

ettes, in which every kind of conceit was represented, surely added much to the gaiety of the festivities.

During the nineteenth century the art that had begun so well fell to a deplorable level. Old models were reproduced *ad nauseam*, and with ever-increasing carelessness of workmanship, and such new ones as appeared were, with few exceptions, made by wholly inferior artists. It is, therefore, with pleasure that we greet signs of a healthy revival at the present day in England. The conception of the house as a museum of miscellaneous and often incongruous antiques, gathered together



"THE BALLOON WOMAN"
BY CHARLES VYSE

THE POTTERY FIGURES OF MR. CHARLES VYSE

without much observance of method, shows signs of passing. Modern craftsmen are being given their opportunity by the adoption of original and carefully considered schemes of decoration in which some kind of harmony is kept in view. The possibilities of pottery figures as an element in such schemes of interior decoration are obtaining fresh recognition, thanks largely to the fact that, as in the eighteenth century, serious artists are again finding this class of work worthy of attention. Amongst those who are giving themselves to ceramic sculpture with great enthusiasm is Mr. Charles Vyse.

Being a native of "the Potteries," and descended from a family of workers in clay, Mr. Vyse has peculiar qualifications for his self-chosen vocation. He has, moreover, followed the only course of training by which one could hope to attain entire success. To be born in a town or district in which a particular craft has been traditional through many generations is undoubtedly a great initial advantage, but it involves a certain danger as well. Excessive conservatism and a tendency to allow facility of manipulation to degenerate into carelessness and disinclination for new effort are faults from which the potters of Staffordshire are not entirely free. Mr. Vyse, therefore, did well to withdraw himself from surroundings which he felt to be a danger to his freedom of thought. ☐

After studying at the Royal College of Art he practised for some years as a sculptor, and his work of this order is already known to the public; we may mention his youthful John the Baptist, exhibited at the Royal Academy in 1915. He has only lately abandoned sculpture on a large scale for the work in glazed and painted earthenware to which he gives himself with such keenness in his studio at Chelsea. ☐ ☐

It is interesting to note that Mr. Vyse spends much of his spare time in studying at the Victoria and Albert Museum the work of his predecessors; he acknowledges his whole-hearted veneration for his fellow craftsmen of the past. He finds in their achievements not examples by the imitation of which he may save himself the trouble of thinking for himself, but a constant source of inspiration and a stimulus to independent effort. ☐ ☐

Some of Mr. Vyse's productions are



"THE LAVENDER SELLER"
BY CHARLES VYSE

shown in the accompanying illustrations. Their material is a white pottery body, fired at high temperature, and their decoration is painted in colours, mostly applied before glazing, differing essentially from the enamel pigments, fused in a muffle-kiln, with which, as a rule, porcelain figures are coloured. The number of versions that can be produced of each individual model is strictly limited; the reason for this is that the moulds will outlast only some twelve or fifteen castings from them, and the artist wisely refrains from continuing their use when they have begun to wear and thus to lose their sharpness. To obtain satisfactory results the numerous separate moulds from which a single statuette is built up need to be put together with the utmost nicety and care. The laboriousness of the process may be judged from the fact that for the head alone in most cases four separate moulds are

THE POTTERY FIGURES OF MR. CHARLES VYSE

necessary. The success with which the artist achieves the operation is apparent in the entire absence of the seam-lines which disfigure so many pottery statuettes, and in the wonderful delicacy of the features by which he renders so powerful an expression of character. It is only by painstaking self-control and patience that such results can be arrived at. ☙ ☙ ☙ ☙

The several versions of any one model are of course capable of very varied treatment in colouring. So great an advance has been made in late years in the preparation of underglaze pigments that almost any chromatic scheme lies within the reach of the artist, including the telling contrasts and almost kaleidoscopic mingling of strong colours which seem to answer to the mood of the hour. Mr. Vyse handles these brilliant colourings skilfully and with judgment. In one figure we find a vivid green well combined with mauve; in another blue, yellow and green in vertical stripes on a skirt contrast with a more blended arrangement of colours in the hat and upper parts of the costume. As in the earlier and better of the old Chelsea porcelain figures, black is given the proper value by sparing use; when employed in any mass it easily disturbs the balance of a composition. ☙ ☙ ☙ ☙

It is perhaps allowable to say in passing that one would much like to see from Mr. Vyse's hand some essays in washes of slight colouring, or in white, plain and unadorned. Unpainted white porcelain figures, owing their charm to delicacy of modelling and to subtleties of tone in light and shade obtained by plastic means alone, are amongst the finest successes of eighteenth century ceramic sculpture. It is to be feared that the taste for such simpler work is for the moment in abeyance; yet it is to be hoped that any experiments made in this direction may meet with the encouragement they deserve. ☙

In most of his figures, which average some ten inches in height, Mr. Vyse has found his subjects in the life which goes on around him in the streets of London. Thus we have the balloon woman whose baubles are a source of enjoyment to many, besides the more youthful members of society, the lavender girl who is so characteristic a personage in the summer scenes

of the drama of London life, and a woman with a basket of tulips. In the last-named composition the crowded details of the flowers, with their crisp petals separately modelled by hand and applied, provide an effective contrast to the broad lines of the skirt. Very charming also is the mother and child, designed with careful regard for balance of tone and mass, which Mr. Vyse has named the "Madonna of World's End Passage."

BERNARD RACKHAM.

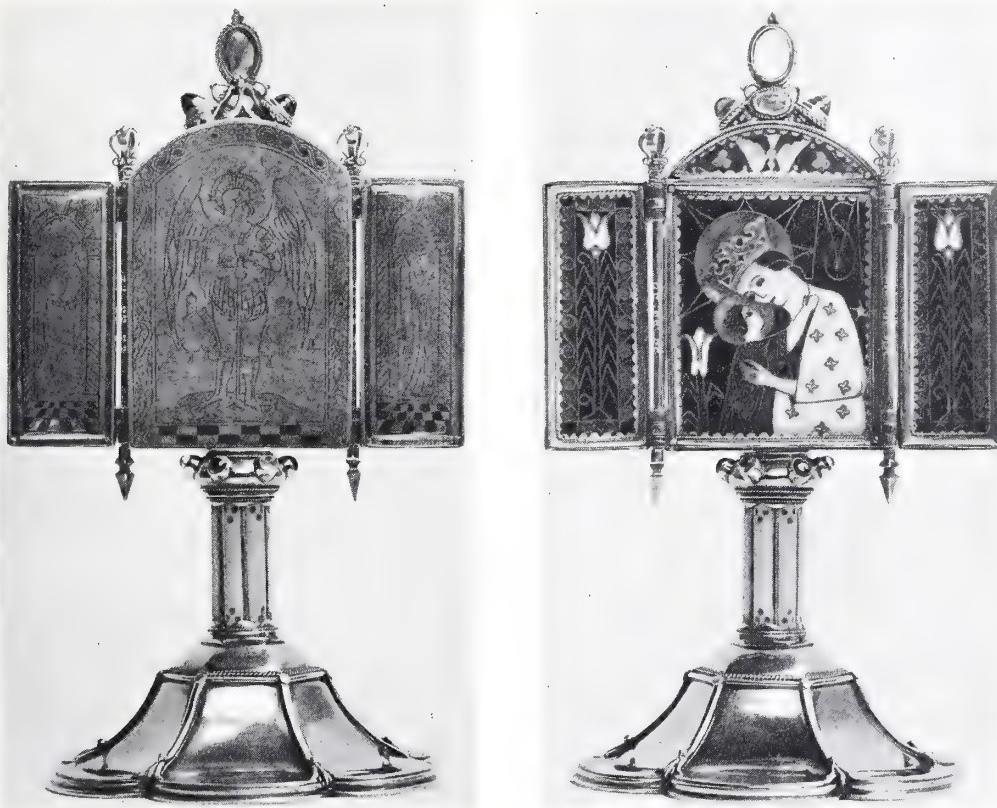


"THE MADONNA OF
WORLD'S END PASSAGE"
BY CHARLES VYSE



S. &
S. & C.
Co.

"THE TULIP GIRL."
BY CHARLES VYSE.
(BY COURTESY OF MR. H. C. DICKINS.)



TRIPTYCH IN SILVER, IVORY, AND
ENAMEL SET WITH FIRE OPALS,
CARBUNCLES, AND MOONSTONES.
BY ARTHUR NEVILL KIRK

STUDIO-TALK.

(From our own Correspondents).

LONDON.—Mr. A. Nevill Kirk's triptych illustrated above figured in a recent exhibition at the London County Council Central School of Arts and Crafts, of which he is a student, and it is shown closed as well as open, as the back contains some excellent niello work. Some examples of domestic silver ware by this young artist-craftsman are given in the current issue of THE STUDIO Year Book of Applied Art, where also will be found other work by students of the same institution. ☠ ☠ ☠ ☠ ☠

By the death of Mr. Marcus Stone in March the Royal Academy, of which he had become a Senior Member on completing his eightieth year early in 1920, lost

a painter whose name was perhaps more widely known than any other British painter of modern times, including Mr. Leader. The larger part of his long career was devoted to telling love stories on canvas and in untold thousands of middle-class houses in Britain at home and overseas will be found engravings made from these pictures. The superior person may sneer at picture-making of this kind, but the painter could at least console himself with the reflection that he had given pleasure to many, and, perhaps in an indirect way, helped to maintain the stability of our social fabric by encouraging domestic virtues. And there can be no doubt that such as it was he did his work well. ☠

The name of Monsieur Gabriel Mourey, Conservateur des Palais Nationaux in France, who is now in London delivering a



"BLUE MORNING." BY
ETHEL L. RAWLINS

course of ten lectures on "La Peinture Française au XIX siècle" is well known to readers of THE STUDIO by the many illuminating articles and reports he has contributed to its pages in past years. There are few French writers who possess his intimate knowledge of the modern development of art in France and the works of its leading representatives, and, in addition, he has been instrumental in making known to his countrymen the achievements of the British School. As a *conférencier* he has met with much success in Switzerland, Holland, Scandinavia, and elsewhere, and it is to be hoped that the lectures he is giving at South Kensington will be well attended. They are being delivered at the Institut Français du Royaume-Uni, 1-7, Cromwell Place (opposite the Museum), on Tuesday and Friday evenings at 9 o'clock, and the subjects comprise all the great names in modern French painting

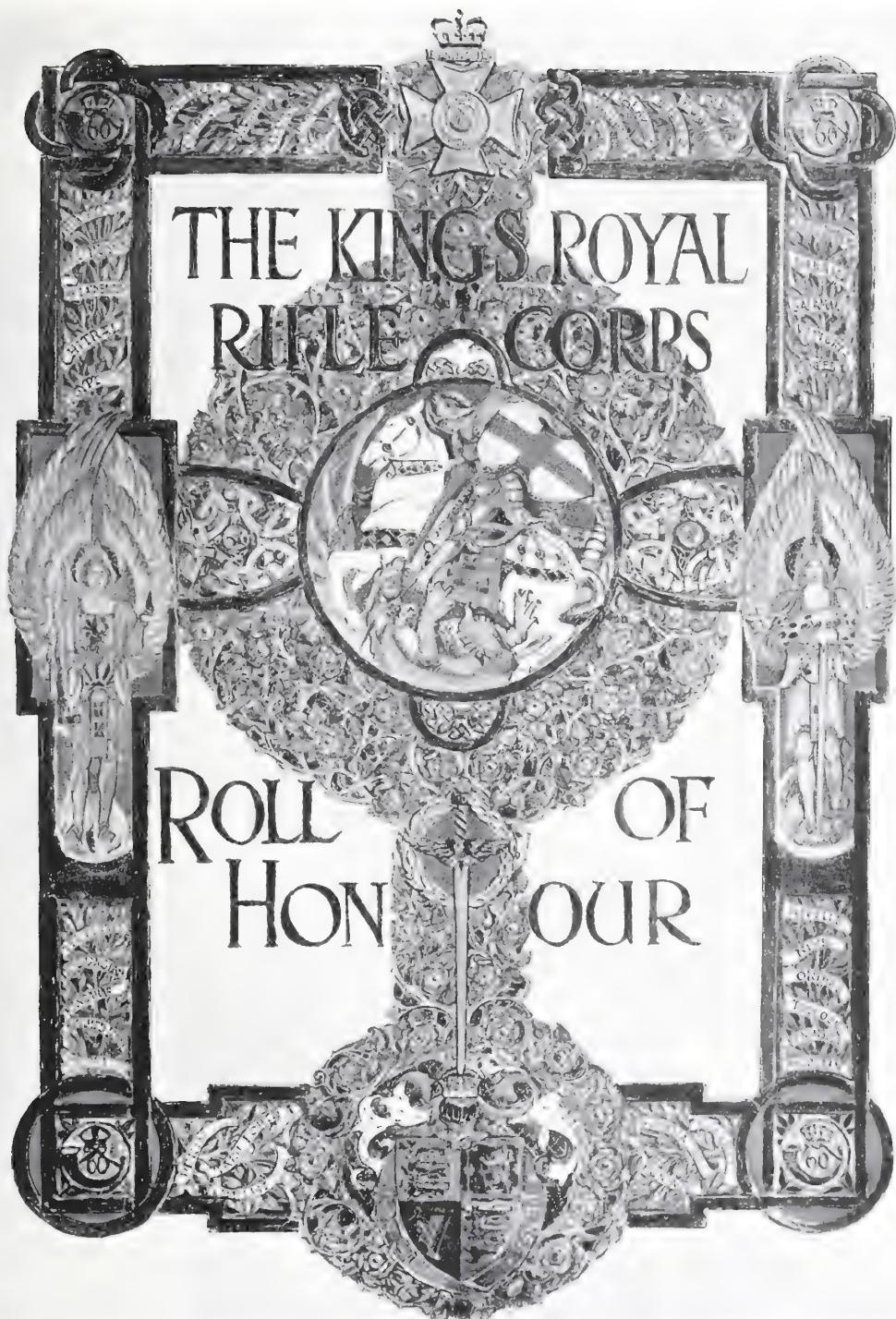
—Ingres, Géricault and Delacroix, Millet and Th. Rousseau, Corot and Daumier, Chassériau and Gustave Moreau, Puvis de Chavannes, Courbet and Manet, Renoir, Monet, Pissarro, Sisley and Cézanne, and, lastly, Degas and Toulouse-Lautrec.

We reproduce here two pictures by Miss Ethel L. Rawlins; one a Northamptonshire landscape, and the other a flower study. Her work is characterised by a vigorous touch, and a certain fine audacity in the use of colour. Her exuberant delight in the wealth and splendour of colour is especially evident in her flower paintings, which are uncommonly exhilarating. Miss Rawlins has exhibited at the Royal Academy, the International, and other London exhibitions.

The front page designed by Miss Jessie Bayes for the Roll of Honour of the King's Royal Rifle Corps, illustrated on page 193,



"SUMMER FLOWERS."
WATER COLOUR BY
ETHEL L. RAWLINS.



OPENING PAGE OF ROLL BOOK FOR
THE KING'S ROYAL RIFLE CORPS—
TO BE PLACED IN WINCHESTER
CATHEDRAL. BY JESSIE BAYES

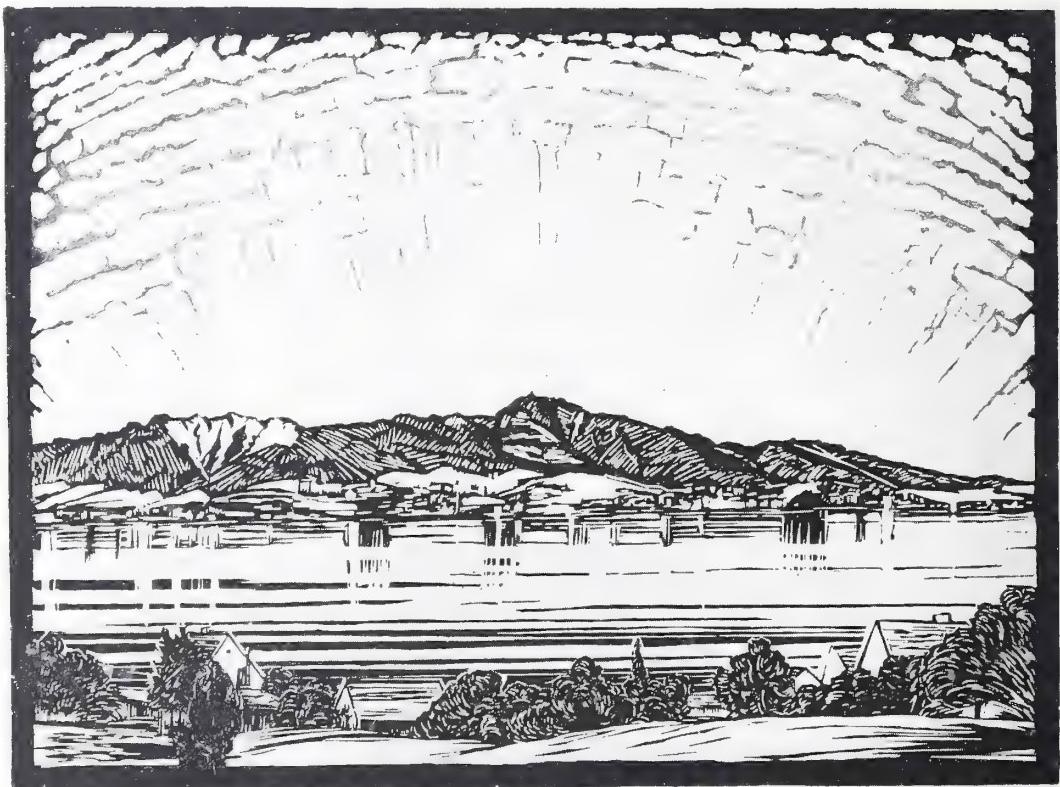
STUDIO-TALK

exemplifies admirably the exercise of the decorative instinct with which this artist is endowed. It is this instinct which has enabled her to introduce the various symbols and names of places associated with the famous regiment in such a way as to play an effective part without detracting from the decorative quality of the design as a whole. ☙ ☙ ☙ ☙

Signor Ettore Cosomati, the author of the two woodcuts reproduced here, exhibited a collection of his prints at the headquarters of the Art Workers' Guild in Bloomsbury last year. A Neapolitan by birth, he began his art career as an etcher, and his plates number several hundred. From etching he turned his attention to the wood block, and a large number of prints testify to his accomplishment in this art. Of late years, and particularly since he settled down in Zurich, he has been

energetic as a painter of landscapes, still-life, and portraiture, and during the present month he is showing a collection of his pictures at the *Æolian Hall* in New Bond Street. Among the honours awarded to him are a Bronze Medal at the St. Louis Exposition of 1904, and a Gold Medal at Barcelona in 1911, and his work is represented in several public galleries on the Continent. ☙ ☙ ☙ ☙

The general question of the influence of art in everyday life, and in particular the bearing of art on our manufactures, has on many occasions been discussed in these pages, and we are glad to see that attention is being called to its importance at the present moment by the leading organs of public opinion. In the same connection a lecture recently delivered before the Royal Society of Arts by Professor William Rothenstein, who some



"ZURICH." WOODCUT
BY ETTORE COSOMATI



"LORENZO DE' MEDICI"
WOODCUT BY ETTORE COSOMATI

man. What will happen, he asked, if this sort of thing goes on. "In the end we shall have teachers teaching teachers, and a circle of teachers—for what end?" As to the oft repeated excuse for not giving artists and craftsmen a chance—that public taste is too bad to allow manufacturers to risk their own capital and other people's on making good things—he suggested that public taste had perhaps been underrated. We ourselves have urged that this is so—that as regards all or most of the things in daily use the public have to buy inferior things because better things which might be produced at no greater expense—and even less expense in many cases—are not available. But be that as it may, we cannot, as Professor Rothenstein pointed out in his lecture, lay claim to the name of a great nation if we are content to use shoddy things in our daily life instead of well-made things. And as to the shortcomings of our art-school students of design which manufacturers allege as the reason for not making use of them, we agree with him that these young craftsmen deserve to have a little more patience shown to them, and that unless they can be given "a position in which they are treated as extremely human beings, so that they slowly gain self-confidence in

months ago became Principal of the Royal College of Arts, ought to be widely read. The subject of the lecture was "Possibilities for the Improvement of Industrial Art in England," and at the outset the Professor complained that our museums—and more especially those of the provinces—had "tended more and more in the direction of the wealthy collector," and failed to justify one of the principal reasons for their existence—"to help creative people and the manufacturers throughout the country to solve their own difficult problems." Turning to the position of the craftsman of to-day, he insisted that we are not making full use of the human material of this country, and that neither our museums nor our universities and schools, including art schools, are helping us to make use of it, and speaking of the ever increasing temptation of craftsmen to become teachers, he mentioned that during the few months he had served in a College of Art he had forty or fifty applications from every part of the country for teachers, and not a single application for a designer or crafts-



HOCKEY CHALLENGE SHIELD
IN BEATEN COPPER. DESIGNED
AND EXECUTED BY GERTRUDE
M. HECTOR, ABERDEEN



"THE LONELY PINE"
BY ERIC ROBERTSON

their strange surroundings," we shall not get the best out of them. He suggested that, as a small beginning, much good might be done if research studentships were offered to a certain number of craftsmen and designers, allowing them to study, in addition to their knowledge of theoretical and practical design, the conditions demanded of designers and craftsmen to-day in the industrial world. ☠ ☠

In moving a vote of thanks to the lecturer, the chairman, Sir Frank Warnes, ex-President of the Textile Institute, had a good word to say for art schools, so far as his own industry was concerned. All his own designers, he said, had been trained at a provincial art school, and having studied

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the question for many years he found that a marked change of attitude was taking place —the art schools were showing a desire to help the manufacturers and the manufacturers were waking up to the importance of industrial design, and obtaining the best regardless of the cost. ☠ ☠ ☠

EDINBURGH.—The second exhibition of the Edinburgh Group, though not collectively better than the first, nevertheless clearly showed them to be a body of artists with a certain unity of progressive thought. Here and there it is true echoes recalled the works of already eminent masters, but these reminiscences were few. Probably never before has it



"THE CANAL BASIN"
BY A. R. STURROCK

been more difficult than it is to-day to steer one's course in any of the arts through a sea more than ever charged with hypnotic influences. It seems, too, that many artists have yet to feel that the clever manipulation of paint and line, the exact recording of values and careful rendering of Nature in landscape or figures cannot by themselves produce a work of art. I doubt if in any other profession there is such a stringent demand made on thought, and the working dreamer in advance of the time will certainly be a lonely personality, and by many, no doubt, looked upon as a mountebank.

Amongst the work of the Group one will find nothing suggestive of the charlatan, but much that is healthy and full of life,

and if, not content with their achievements so far, they fulfil the promise of further progress already given, they will yet return a still truer response to the questions which Nature puts to them. As in their first exhibition Miss Cecile Walton was to the fore. Though using commonplace things and events as her subject matter, she imbues them with their real vital significance. Apart from her work in oils, she showed some twenty-one water-colour illustrations to Polish Fairy Tales, all of which were captivating by her quaintly imagined realisation of the story. Quite different in outlook, but with an accomplished quality of their own, the portraits by Miss Dorothy Johnstone, and those by Mr. W. O. Hutchinson, were uncommonly attractive, both

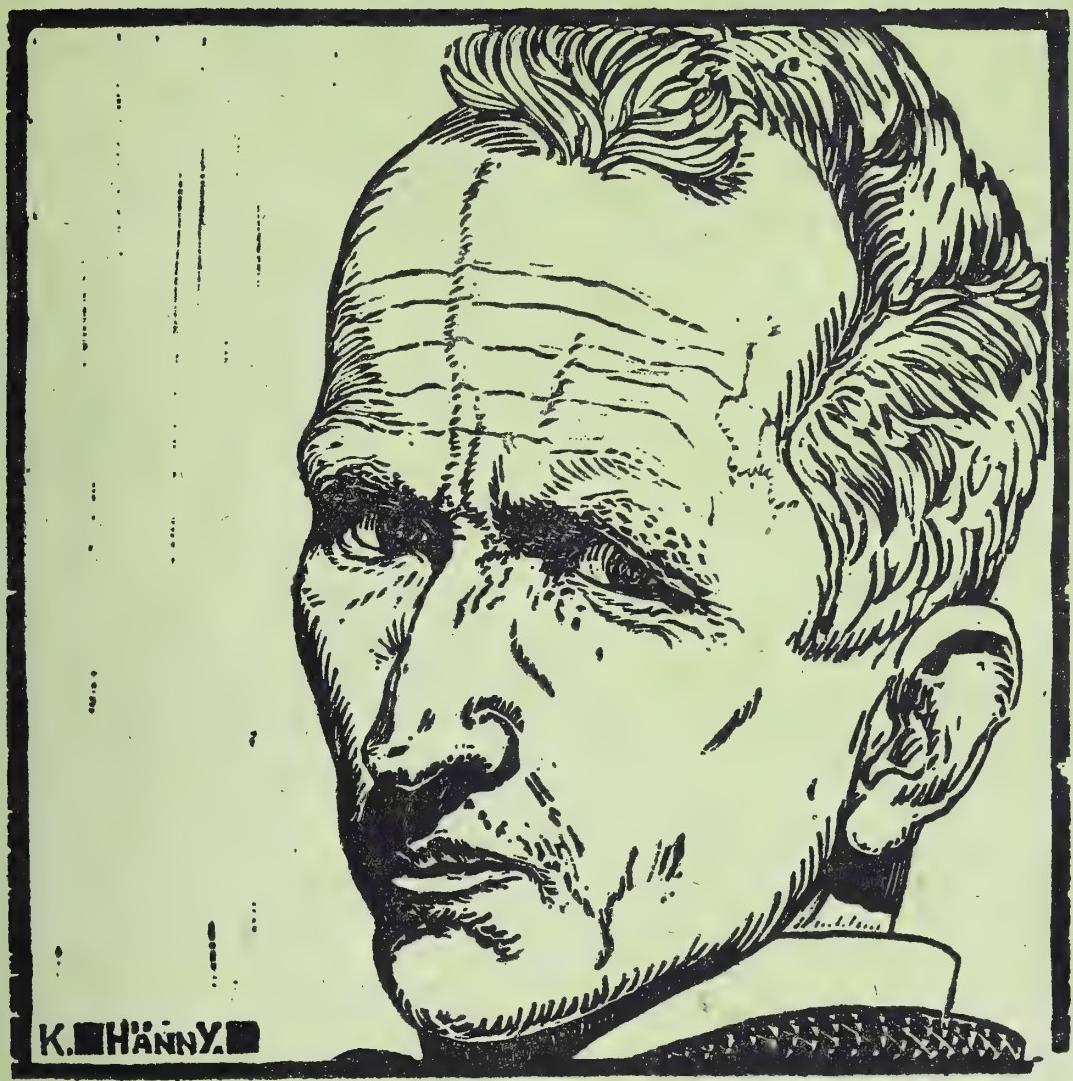


"A FAIRY TALE." BY
CECILE WALTON

these artists standing out prominently as figure painters in the Group. Vibrating colour and a feeling of the cheerfulness of the open-air, pervaded the majority of Mr. John R. Barclay's landscape and figure canvases, his *Les Petit Bateaux* and *Kites* being especially enticing. In pure landscape the work of Mr. A. R. Sturrock was distinguished by his distinct individuality, there being a straightforwardness about his art which provokes no other comparison as to style, save with that which by his keen appreciation of Nature he has made his own. Equally at home in landscapes, portraits and figure subjects Mr. Eric Robertson, too, stands alone, each subject being treated with a strong conviction of his

own, appropriate to it, and with his versatility as evidenced by the variety of his paintings at this exhibition, one feels there is little likelihood of repetition in his work, unless the subject calls for a similarity of treatment.

In the Applied Art section there was considerable improvement, the principal exhibits being painted furniture, gesso work, and decorative drawings, by Miss Mary Newbery (Mrs. A. R. Sturrock). The industrial arts, however, still lag behind in Scotland. In comparison with what was being done some years ago no perceptible advance has been made, and furniture and other household goods from the point of view of design and the pleasure to



K. HÄNNY



FROM A WOODCUT
BY K. HÄNNY

STUDIO-TALK

be derived from them as objects of still-life are still awaiting further development from the artist as well as from the manufacturer.

E. A. T.

Mr. Alexander Roche, R.S.A., who died at Kingsknowe near Edinburgh, on March 10th, in his sixtieth year, was a painter with many admirers, not only in Scotland but across the seas in America. Of French descent on his father's side he was born at Glasgow and his early training was at the Glasgow School of Art, where he had as a fellow student Sir John Lavery, with whom he went to Paris in 1881 to study, first under Boulanger and Lefebvre, and later under Gérôme. Influenced at the outset in common with other pioneers of the "Glasgow School" by the work of the French Romanticists, and especially that of Daubigny, he later came under the influence of Whistler; but it was W. Y. Macgregor who exercised the greatest influence on his art. Gifted as a painter of landscapes, seascapes, figure subjects, and portraits, he quickly gained a commanding position, and in the course of his career he saw many of his pictures pass into public collections on both sides of the Atlantic. In the United States, where his work began to be appreciated nearly thirty years ago, he painted a large number of portraits. His career up to 1906 was reviewed by Mr. Haldane MacFall in an article he contributed to *THE STUDIO* in that year. □

BERNE.—Among Swiss artists, Karl Hänni enjoys a two-fold reputation. As a wood-engraver his work, of which an example is given on page 199, is held in high esteem, and, in fact, he is considered the leading representative of this branch of art in this country. He is especially successful as an engraver of portraits, his essays of this nature being always characterised by vigour and decision. As a sculptor, too, he stands well amongst those who practise the art, and many are the Swiss towns that possess examples of his work. A native of Twann, near Bienne, he pursued a course of study in steel-engraving and sculpture at the Bienne Polytechnic, and after visiting Vienna and Munich, spent some time in Paris, where he was privileged to work under the great French sculptor, Auguste Rodin, who took a keen interest in him.

Recently he received a commission from the Swiss Government for a military statue at Wallenstadt.

L.

VIENNA.—A few months ago a collective exhibition of the work of Richard Teschner was held at the Austrian Museum, and all who visited it were greatly impressed by what they saw, and especially by the remarkable versatility of this highly gifted artist. It was something of a privilege to see his work, as he has always evinced a certain distaste for exhibiting his productions, and, as a matter of fact, none had been publicly seen for ten years. That does not mean that he has been idle—the exhibition at the Austrian Museum was indeed strong proof to the contrary.



"THE YELLOW DEMON."
MARIONETTE FIGURE IN R.
TESCHNER'S "NOCTURNE"



"ZIPZIP." MARIONETTE
FIGURE IN R. TESCHNER'S
"NOCTURNE"

Among the most interesting of the exhibits was the "Figurentheater," in which all arts and crafts co-operate to form a perfect unity. The artist prefers the term "figure" as better describing his theatre than the term marionette, for both in conception and execution his project differs considerably from the ordinary puppet display. He was first led to this work by the revival of interest in marionette plays which has been gradually growing of late years on the Continent, and particularly at Munich, where the start may be said to have been given. But Richard Teschner wanted to get a step beyond, namely, to a pure mimic in which everything should be expressed by mime, that is by giving life to the figures in place of reading scenes or even putting words, so to say, in the mouths of the players. ☙ ☙

In the study of his theatre he spent many years. The idea formed itself in his mind on seeing some Chinese, Javanese, Siamese and other eastern marionette figures, for his taste lies towards the oriental. As is well known, these puppet performances of the Far East are gravely witnessed by the wiser generations. The figures are

moved by means of tiny staves from above instead of dangling on cords or wires or being moved from beneath as in European countries. Teschner adopted the oriental method as giving more command over the figures, and has acquired a marvellous dexterity in making them respond to his will. Under his guiding hand they seem to live, faces and limbs gain expression, the observer is drawn under his enchantment and spell-bound follows every movement. The accompanying music played on a lute, of a form invented by the artist, in which the bass string occupies a place opposite to that which it generally holds, contributes to the charm, while the plays enacted, written by the artist and taken chiefly from oriental folk lore, together with the artistic rendering of all and everything connected with the theatre, make it



"THE PRINCE." FIGURE
IN "THE PRINCESS AND
THE WATERMAN," A
MARIONETTE PLAY BY
R. TESCHNER

STUDIO-TALK



"THE THREE MAGI." MARIONETTE SCENE IN RICHARD TESCHNER'S CHRISTMAS PLAY



MAGIC CRYSTAL TRANSFORMATION SCENE IN "THE PRINCESS AND THE WATERMAN," A MARIONETTE PLAY BY R. TESCHNER

STUDIO-TALK

really "a thing of beauty," for once seen its vision arises again and again involuntarily. ☙ ☙ ☙ ☙ ☙

Everything one finds on a high-class modern stage is present in Teschner's figure performances, except the human voice. That he rightly feels would be a disturbing element. It seems easy at first glance, but like all simple things, it requires much art to reveal the true beauty of simplicity. And there is, indeed, much art in the true sense of this term, in all that Richard Teschner does. The scenery is very beautiful and surely nothing could exceed the loveliness of the transformation scene in the "Princess and the Waterman," in one phase of which, "The Crystal," the silhouettes of the princess and the magician form a fine contrast to the magic scene. In these miniature figures is true perfection of strength and beauty. In the story, of course, good prevails, the magician's charm fails, the prince whom he has placed in durance vile escapes and is united to his beloved princess, whom he awakens with a kiss. The scene is entrancing and the audience is affected as much as by a real play. ☙

His Christmas play "The Three Magi" likewise merits all praise. The whole scene is expressive of this old and ever young story, the halo of a true religious spirit is everywhere present in the forms and movements. Here as in the other play each single thing, each detail is thought out with loving care and carried out by his own master hand. The three figures of which illustrations are here given—two of them, *Zipzip* and *The Yellow Demon* belonging to the artist's "Nachstück" (Nocturne)—serve to show the great amount of thought he has bestowed on every part of his work, for they are indeed wonderfully constructed. He is both an artist and a craftsman, with a command of many mediums and a knowledge of all sorts of materials. He is an etcher as well as a painter in tempera, water-colours, and pastel. The variety and beauty of the exhibits shown at the Austrian Museum aroused much surprise even among those who know and esteem his capabilities. It seems to me, however, that he loves best his "figure" theatre and all pertaining to it. Here he expresses all his

art, for there is scope within it for all branches of art. ☙ ☙ ☙ ☙ ☙

More than once in bygone years I have referred to the work of Hans Frank, a member of the Vienna Secession, who has excelled not only as a painter but also as an etcher and wood engraver, and I have mentioned his partiality for birds as subjects. The reproduction of his colour print, *The White Peacock*, affords at once convincing testimony to his powers of observation and to that feeling for colour which is a marked characteristic of this



SNOW LANDSCAPE. WOOD-ENGRAVING BY H. NEUMANN



"WHITE PEACOCK." WOOD
ENGRAVING BY H. FRANK.
(FROM A PRINT LENT BY MESSRS. GOUPIL & CO.)

STUDIO-TALK

artist, as it is also of Hans Neumann, who has produced some exceedingly good landscape prints, one of which is shown on p. 204.

A. S. L.

PHILADELPHIA.—When writing my notes on the 116th Annual Exhibition of the Pennsylvania Academy of the Fine



"THE FUTURE." BY
EVELYN LONGMAN
(Pennsylvania Academy)



"WHITE BULL." BY
C. C. RUMSEY
(Pennsylvania Academy)

Arts, which terminated on March 27th, some of the prizes associated with this display had not been awarded. In the meantime the Fellowship Prize of the Academy was awarded to Mr. Robert Susan for his two portraits, *The Connoisseur* and *The Golden Screen*, both already referred to. Edward T. Stotesbury Prize of one thousand dollars has been awarded to Mr. William M. Paxton for his oil-painting, *Girl Combing her Hair* (reproduced in the last issue of THE STUDIO). The Philadelphia Prize was also awarded to this picture in accordance with the terms laid down by the founder, Mr. Edward Bok, who stipulated that it should be given to the work selected as their choice by the visitors during one of the closing weeks of the exhibition. The object of the award is to encourage the public to look at the pictures with personal interest and discrimination. ☐ ☐

As I mentioned in my previous notes the two paintings of Mr. John Singer Sargent,

REVIEWS



"A MODEL." OIL PAINTING
BY LEOPOLD SEYFFERT
(Pennsylvania Academy,
Temple Gold Medal)

R.A., were neither of them recent works. The portrait of Carolus-Duran, of which a reproduction is now given, bears at the top the dedicatory inscription "A mon cher maître, M. Carolus-Duran, son élève affectionné, John S. Sargent, 187..." The last figure of the year is not visible, but apparently the portrait was painted in 1877 or 1879. It was in the latter year that Mr. Sargent first exhibited at the Paris Salon, and at the same Salon the Master to whom he paid this tribute of regard was awarded the Medal of Honour. M. Carolus-Duran was one of the founders of the Société Nationale, and succeeded Puvis de Chavannes as President.

E. C.

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REVIEWS

The Life, Correspondence and Collections of Thomas Howard, Earl of Arundel, "Father of Vertu in England." By MARY F. S. HERVEY. (Cambridge : The University Press.)—Rare, indeed, in the annals of the English nation are personalities of the stamp of Thomas Howard, Earl of Arundel, whose eventful career is set forth in this volume of nearly 600 pages, which at the same time that it commemorates worthily the achievements of a great nobleman in the sphere of politics and art, also forms an enduring memorial of the author's conscientious and painstaking labours as



PORTRAIT OF CAROLUS-DURAN
BY J. S. SARGENT, R.A.
(Pennsylvania Academy, 1921, lent by Messrs. M. Knoedler & Son)

REVIEWS

a biographer. Grandson of Thomas, fourth Duke of Norfolk, who was beheaded in 1572, and son of Philip, Earl of Arundel, whom Elizabeth kept a prisoner in the Tower until his death in 1595, Thomas, the subject of this biography, was ten years old when his father died, and he was never permitted to see him. His mother, a devout Catholic, suffered with her young son from Elizabeth's revengeful treatment, and their condition was one approaching utter destitution. With the accession of James Stuart, however, a new era dawned, and ere many years passed Thomas Howard became one of the most influential men of the day, his prestige being maintained until, with the accession of Charles I., he had to encounter the enmity of Buckingham. Impoverishment once more overtook him in his latter days as a result of his financial support of the King's cause, but in the meantime he had employed his resources wisely, in the formation of that wonderful collection of master-pieces which earned for him at a later date the title "Father of Vertu in England," given him by Walpole. Miss Hervey's narrative telling of the building up of this collection and the Earl's relations with the great masters then living, *pari passu* with the incidents of his public life, is of absorbing interest and is amply authenticated by contemporary documents in the shape of correspondence between the Earl and his wife, the agent he employed in forming the collection, and others. An inventory of the collection is given in one of the appendices, and among the numerous family portraits which illustrate the volume are those of the Earl and Countess, by Rubens and Vandyck.

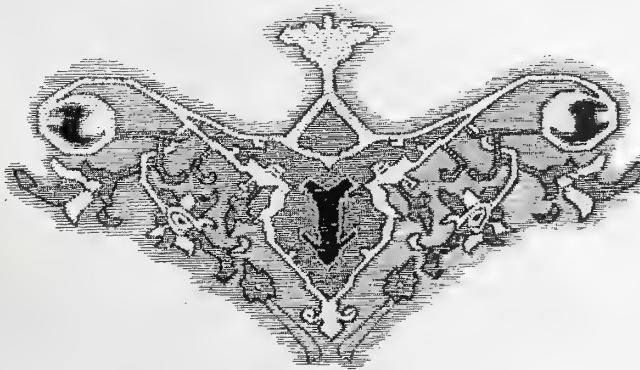
Art and I. By C. LEWIS HIND. (London : John Lane.) In this collection of essays, reprinted from the *Christian Science Monitor*, Mr. Hind ranges in a gossipy fashion over a wide field of art and expresses frank opinions on a surprising variety of subjects. He writes pleasantly and handles his material with a lightness of touch that does not degenerate into mere flippancy. The essays do not, perhaps, give a very clear impression of the author's convictions ; they suggest an inquiring mind rather too much inclined to accept all sorts of novel

effort in art as equally important and a little over-ready to believe that every excursion outside the limits of artistic custom deserves to be taken seriously. But there is much in them that is interesting, and there are numerous passages which contain a good deal of sound and judicious criticism. Certainly, there are many people who will find the book entertaining and helpful. ☦ ☦

Vision and Design. By ROGER FRY. (London : Chatto & Windus.) Among the present day writers on art Mr. Roger Fry holds a position of much prominence, a position he has gained to some extent by his persistent advocacy of the more advanced modern movements, but to a far greater extent by his skill in argument and the sound literary quality of his work. This book does justice to his reputation ; it includes a selection from the essays on various subjects which he has written during the last twenty years and it affirms his convictions with undeniable power. It reveals, too, in an interesting way the working of his vigorously analytical mind. No doubt, many readers of the essays will disagree with him quite sincerely and will refuse to accept his conclusions, but no one could fail to admire the consistency with which he puts forward time after time the creed that he professes. Whether this creed is one which is likely to be generally adopted it is hard to say, but certainly his faith in it is complete. ☦ ☦ ☦ ☦

In *How to Identify Persian Rugs*, published by Messrs. G. Bell & Son, Mr. C. J. Delabère May gives in addition to much useful information of a general kind in relation to Persian rugs a series of detailed analyses of the principal types which should prove of great service both to the student of textile art and to collectors in need of reliable guidance in making purchases. Besides illustrations of typical specimens, numerous diagrams of details are given. ☦ ☦ ☦ ☦

A Souvenir of the Crome Centenary Exhibition held last month in the Norwich Castle Art Galleries is published by the Museum Committee of the Corporation and contains, in addition to an appreciation of John Crome by Mr. Laurence Binyon, a catalogue of all the works included in the exhibition and excellent half-tone reproductions of nine of the most important.



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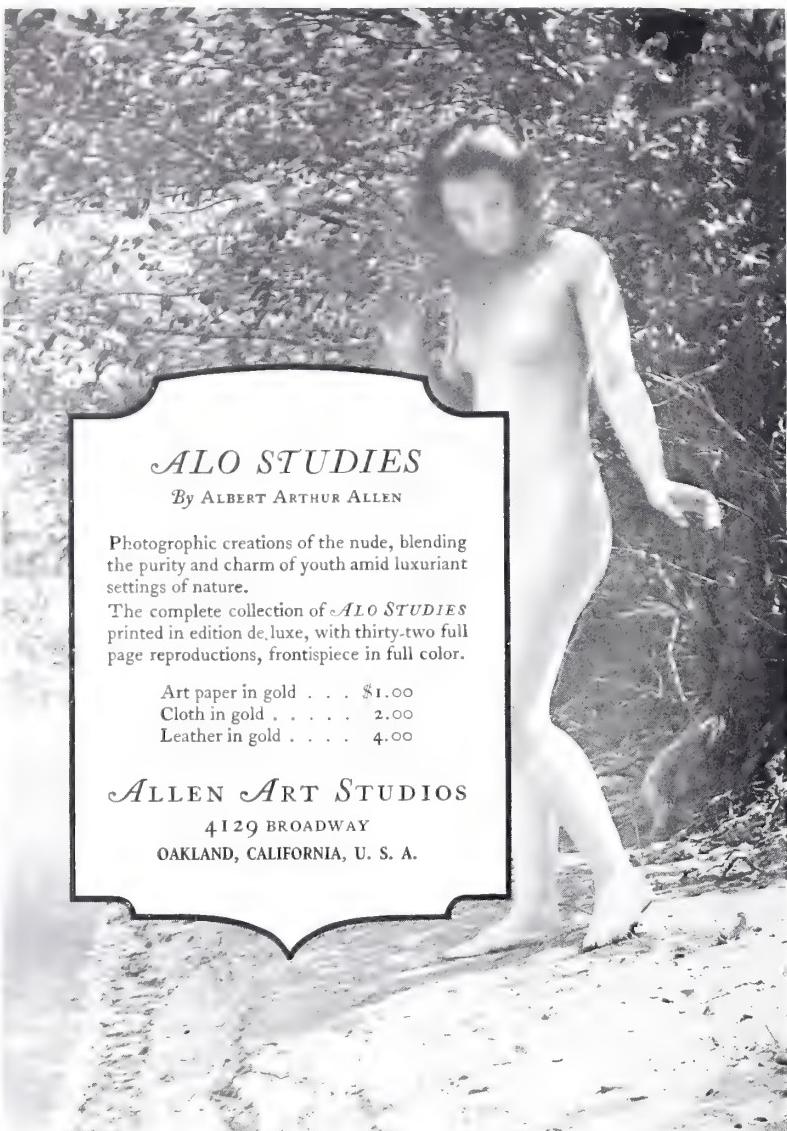
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(Continued from page 6)

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the day, he naturally cast his lot with the Peredvizhniki, or Wanderers, in which organization he became a dominant figure. At first he settled in Moscow, but later moved to Petrograd, where he shortly accepted a professorship in the reorganized Academy which, under the vice-presidency of Count Ivan Tolstoy, gathered back into the fold certain of the former recalcitrants. Faithful as he was to his duties as preceptor, Repin did not, however, sacrifice his position as a painter, and for diversity of theme, vigour of presentation, and fidelity to fact, few artists have excelled the succession of canvases which he forthwith began to offer an enthralled public. Year after year each painting was in turn hailed as the evangel of actuality or greeted as an eloquent evocation of the past. At times an almost ascetic severity of tone would tinge his palette, but perhaps the very next work would reveal a Byzantine richness of costume, the gleam of jewels, and the glint of polished metal. Though he would often, as did his colleagues Vasnetsov and Surikov, glance backward across the surging centuries for some picturesque setting, yet never, after prentice days, did he choose a subject that was not thoroughly Muscovite. Whatever else it may have been, the art of Repin was, and continued throughout his career, essentially nationalistic in aim and appeal.

It is absorbing to follow from canvas to canvas the unfolding of Repin's pictorial power. His method is the reverse of impressionism. His principal works are not the result of a single, swift transcription of something vividly seen or spontaneously apprehended. They are the outcome of prolonged study and adjustment. As many as a hundred preliminary sketches were made for *The Cossacks' Reply*, of which, during an interval of some ten years, he painted three separate versions. The theme in fact haunted him in the same manner as the great romanticist Brocklin lived for so long under the spell of his *Island of the Dead*. Repin has never been satisfied with the result of his efforts. He constantly strives to attain more effective grouping and arrangement, and more eloquent colouristic power. While based upon direct observation, the larger realistic and historical compositions appear to assume their final form in response to some inner pictorial necessity.

Although many of Repin's paintings were until recently owned by various members of the imperial family and the nobility, the majority found their way into the Tretyakov Gallery, Moscow,

(Continued on page 13)



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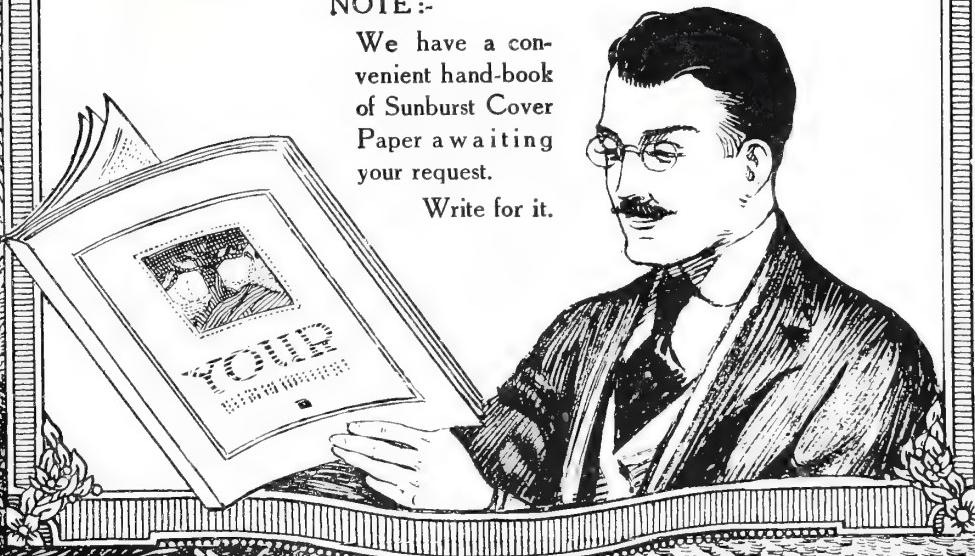
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EDITED BY GEOFFREY HOLME

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(Continued from page 10)

and the Alexander III Museum in Petrograd. In the low, rambling building across the shining Moskva nearly opposite the Kremlin, are gathered over two thousand representative examples of contemporary Russian art, some sixty of which, including sketches and portraits, being by Repin. Such works as Tzarevna Sophie Confined to the Novodevichi Monastery during the Execution of the Streltsy, The Tsar Ivan the Terrible and his Son Ivan Ivanovich, Nicholas the Miracle-Worker, and The Cossacks' Reply to the Sultan Mohammed IV, reveal Repin at his best as an historical painter. While The Tzarevna Sophie is scarcely more than a tense and harrowing study in physiognomy, Ivan the Terrible and his Son challenges comparison with the grim Spaniards on their own ground. Conceived with a masterly regard for the dramatic effect of the scene, the canvas displays a primitive force and ferocity equalled only by Ribera; and yet the picture is more than a mere brutal and sanguinary episode. It conjures up as nothing in art has ever done that dark heritage, those brooding centuries of barbaric splendour and fierce absolutism which form the background of present-day Russia.

The Cossacks' Reply, which is the best known of all Repin's works abroad, typifies the artist's effective grouping his robust almost Flemish opulence of colour, and his characteristic gift for portraiture. The mocking bravado of each countenance tells the same story in a different way. You can literally hear the derisive laughter of these liberty-loving Zaporozhtzi as the regimental scribe pens their defiant answer while they gather about the rude, card-strewn table. Like Gogol before him, Repin has here rolled back a few hundred years. We are again in the days of Taras Bulba and his pirates of the steppe, that vast and stormy inland sea over which used to roam Kazak and Pole, Tatar and Turk.

Yet all the while he was steeped in the past, Repin did not lose contact with the interests and issues of his own day and generation. Side by side with the painter of history worked the chronicler of contemporary life and scene. The Russo-Turkish war of 1877-78 furnished him with several themes, and in what is known as his nihilist cycle, comprising The Conspirators, The Arrest, and The Unexpected Return, he portrayed with penetrating truth and intensity that smouldering social volcano which has been responsible for so many decades of heroism and heart-break. Among the works of this period are two that merit



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(Continued on page 15)



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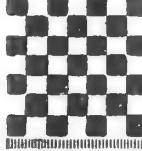
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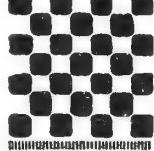
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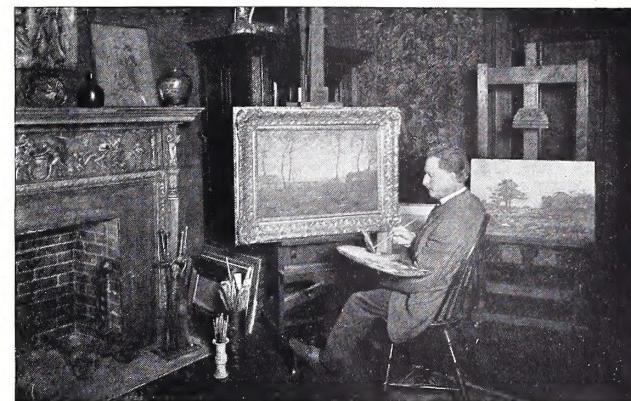
(Continued from page 13)

special consideration—Vechernitzi, or as it is popularly called, Russian Village Dancers, and the Religious Procession in the Government of Kursk, which was later supplemented by a somewhat similar Procession. Nowhere does Repin's Little Russian origin betray itself more sympathetically than in his picturing of these simple-hearted merrymakers who gather at a humble *traktir* to pass the night before their wedding dancing to the tune of violin, pipe, and balalaika. In the Procession, with its struggling seething mass of humanity—its obese, gold-robed priests, benighted peasants, wretched beggars and cripples, cruel-mouthed officials, and inflated rural dignitaries, Repin seems to have offered us a pictorial synthesis of Russia. Yet the picture possesses a deeper significance. In essence it is a condemnation, and, like the *Burlaki*, it is all the more severe because clothed in the irrefragable language of fact.

Despite the duties as professor at the Academy, and his numerous commissions for portraits, Repin continued to produce those larger compositions for which he is chiefly known abroad. The *Duel*, which was awarded the medal of honour at the Venice Exposition of 1897, *Follow Me, Satan, What Boundless Space*, and the more recent *Black Sea Pirates* are among the most important of his later works. Granting the popular success of this particular phase of his production, not a few of his countrymen nevertheless claim that his portraits represent a higher level of attainment. Like Watts and like Lenbach, Repin has painted a veritable national portrait gallery of the leading figures of his time. One after another they gaze out of these canvases with convincing power and verity. Here is Tolstoy, there Pisemsky, Musorgsky, Surikov, Glinka, Rubenstein, and scores of statesmen, authors, generals, scientists, and musicians.

Face to face with his subject, Repin at his best, is a vigorous, ready craftsman, jealous of essentials and indifferent to all that does not directly contribute to the individuality of the sitter. The accessories are always simple and thoroughly in character, and nowhere has he succeeded better than in his likenesses of the prophet of *Yasnaya Polyana*, whose troubled features he has limned numerous times—behind the plough, seated at his rude writing table, or strolling forth as a typical *muzhik* bareheaded and clad in rough peasant smock. And not only has Repin sketched, painted, and modelled Tolstoy, he has also illustrated a number of his books. Their friendship, like that between Bismarck and Lenbach, extended over many years, growing even closer as the time of parting drew nigh.

(To Be Concluded)



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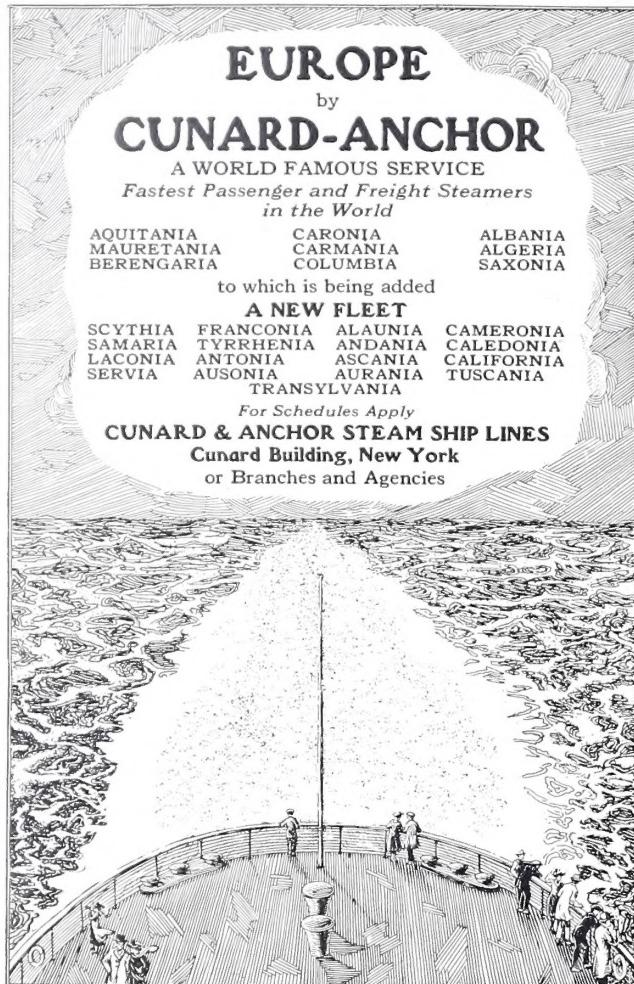
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